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Insider 70

On the Cover

His face has been a blank canvas for makeup artists, but the man behind Darth Maul's alien visage has finally revealed himself to the audience in his latest movies.



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Prequel Update

Interview by Dave Gross

GWL is coming, look busy! Rick McCallum talks to *Insider* in the final days before shooting begins.

Ray Park: The Face Behind Darth Maul

Interview by Gabriela Tcharner-Patino

The stuntman-turned-actor talks about his many face-obscuring roles, from Sith Apprentice to Iron Fist.

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by Daniel Wallace

Attack of the Clones introduces legions of new aliens to the *Star Wars* galaxy, from the keen-hearing Balosars to the spooky Umbarans.

Alien Faces

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My Favorite Gungan



If there's one thing I love most about *Star Wars*... well, it's lightsabers. If I could pick two things I like best, they'd be lightsabers and Darth Vader. But, if I were to pick my three favorite things, I'd choose lightsabers, Darth Vader, and aliens.

Among the many ways in which *Star Wars* made every other space fantasy its Kowakian monkey-lizard is its depiction of aliens. No longer were creatures from a distant planet portrayed by space-suited actors with blue face paint and funny wigs. Okay, maybe a few of them were, but most of them went far beyond the standard physiognomy of near humans. In fact, the aliens of *Star Wars* come in such variety that it's hard to choose a single favorite without excluding individuals like Chewbacca and Jar Jar Binks. To make the task a little easier, I also eliminated monsters like the opee sea killer and the dianoga—because obviously they would be everyone's favorites.

Even with all those limiting factors, the best I could do was come up with a top ten list:

Jawas. They're stinky and greedy, and creating them was as simple as throwing burritos over little actors, but you can't help but admire their capitalist ethic. Besides, who can forget that scene in *TROOPS* with the flaming Jawa head? Not me!

Bothans. These guys are the coolest aliens never actually seen in a *Star Wars* movie. Outside the Expanded Universe, all we know is that a lot of them died for the Death Star plans. That's pretty butch.

Mon Calamari. If someone had told me ahead of time there'd be a fish-headed alien in command of the Rebel fleet in *Return of the Jedi*, I'd have laughed blue milk out my nose. But Admiral Ackbar in action was so convincing that I never thought about an actor being under those big fish eyes.

Wookiees. Who's your buddy? That's right, the Wookiee is. There's no question who's a man's best friend in the *Star Wars* galaxy. And if you doubt it, he'll rip your arms off.

Gungans. They aren't all comic relief. These amphibian warriors put up a brave fight against overwhelming opposition. And they can swim with those ears, you know.

Hutts. Maybe we've only seen two of them, but two is enough to know these horrid behemoths are the ultimate gang lords of the galaxy.

Tusken Raiders. Cheers to the first aliens in the saga to knock the burgeoning Jedi on his bottom. Luke never realized they'd been using Skywalkers as target practice for years.

Rodians. Even if they aren't all as sleazy as Greedo (who did not shoot first!), they make antennae work in a way Ray Walston never could.

Twileks. I know, they're so popular that it's not very hip to choose the head-tailed seducers, but they come in different colors, like contact lenses.

Ithorians. Absolutely hands-down my favorite. When we first saw these hammer-headed freaks in the cantina scene, I knew we weren't in for the typical SF movie. Seeing one even for a second was almost as exciting as seeing Luke ignite that lightsaber for the first time.

You know what's next: I get ten because I have the keyboard, but you get three because there are so many of you and the magazine isn't called "*Star Wars Insider Letters*." Which are your three favorite alien species from the movies, and why? We'll print our favorite choices in "*Rebel Rumblings*," so be witty, be brief, and include a little drawing for extra credit.

Dave Gross
Editor-in-Chief
dave@palzo.com

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by Daniel Wallace

A'Sharad Hett is a Jedi, just like Anakin Skywalker, but he was raised by Tusken Raiders, just like those who killed Anakin's mother.

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by Steve Sansweet

The mighty Master Sansweet admits he was wrong... sort of. Plus, the value of that *Star Wars* tissue box you've been saving, revealed at last!

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by Andy Hall

The Clone Wars animated shorts aren't the only place you'll find new characters like Asajj Ventress and the bounty hunter Durge.

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by Michael Selinker

Featuring the longest *Star Wars* crossword answer yet. And that's no idle boast.

80 Star Wars Q&A

by Pablo Hidalgo

Whatever happened to the scene where Count Dooku used two lightsabers? Now you'll know.

82 Last Page

by Tony Mowley

At last, we understand the attraction.

We could have filled this entire issue just with the fan art that arrived in response to the call in Issue #68. It turns out that Insider readers are not only prolific poets but also creative illustrators. Please keep the artwork coming, especially photos of your constructed works. We'd like to see lots more sculptures, costumes, and projects like stained glass and mosaics. And don't forget that our next issue comes out around October, so rush us photos of your Star Wars Halloween costumes and Fett-o'-lanterns!

Wither Verse?

I wanted to say that I love your magazine. It's filled with wonderful and interesting articles. I read the interview with Carrie Fisher, and it made me see her in a whole new light. I also liked the Star Wars Poetry Corner that you had in Issue #68, but why did you take it away again? I found most of them interesting, and I would have liked to submit one that I had written a few months ago. Either way, the magazine is wonderful, and I look forward to receiving the next issue.

MELANIE IGLESIAS
Puerto Rico

What a coincidence, Melanie! We wanted you to say that you love the magazine, too. We're glad you enjoyed the Poetry Corner, but if you had to read the 843 poems we didn't publish, you'd understand why we need a break from them. A long break.

Ewok Booster

In light of your recent great issue on the 20th Anniversary of *Return of the Jedi*, I felt I needed to let my feelings be known on the movie. Everyone I know, myself included, feels that *Return of the Jedi* is the best installment of the original trilogy. It has the most action, the greatest ending and climax to the trilogy, and the greatest space battle ever put on film. I understand that Empire pieces together the three films, but why is it considered the greatest? It is so slow through the middle part of the movie, whereas Jedi gives you so much more action.

STEVEN KAMPIS
Tuscaloosa, AL



While the Insider staff is pretty evenly split between favoring *A New Hope* and *The Empire Strikes Back*, we have to agree that Jedi was the most action-packed of the series... at least until *Attack of the Clones* came along. We hear rumors that *Episode III* could take that title away.

Cartoon Tattoos

Ah, Issue 68: tattoos, cartoons, Carrie Fisher, and everything else you'd expect from such a fine publication. Most impressive was the interview with Cartoon Guru Genndy Tartakovsky in which you delved further into the *Clone Wars* animated shorts. I put my faith in the Force that the series will eventually make its way to DVD. Some of us don't have Cartoon Network, and seeing the success of *The Animatrix*, Cartoon Networks' horde of DVDs featuring their hit shows,

Rebel Rumblings, continued on page 75

Wanna Rumble?

Write to: REBEL RUMBLINGS, 3245 146th Place SE, Suite 110, Bellevue, WA 98007 or email swinsider@palzo.com. Letters may be edited for clarity and space considerations. All mail MUST include your FULL NAME and HOME CITY. Star Wars Insider is not responsible for any unsolicited material received. All material sent to "Rebel Rumblings" becomes the property of Lucasfilm, Ltd. Due to time constraints and the volume of letters received, individual responses are not possible.

STAR WARS INSIDER

ISSUE NUMBER 70

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PAIZO PUBLISHING, LLC
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Check out the official Star Wars website: www.starwars.com

POSTMASTER: SEND ADDRESS CHANGES TO:
Star Wars Insider, Subscription Department, Palzo Publishing
3245 146th Pl. SE, Ste 110, Bellevue, WA 98007-6401

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SUBSCRIPTIONS: Contact customerservice@palzo.com, or call (425) 209-0060, or visit us at starwars.palzo.com.

ADVERTISING: Contact Star Wars Insider's Advertising Director, Rob Stewart at rob.stewart@palzo.com or call (425) 209-1345. All ads are subject to approval by Palzo Publishing, LLC and Lucasfilm, who reserve the right to reject any ad for any reason. Advertisers and/or agencies of advertisers agree not to hold Palzo Publishing, LLC liable for any loss or expense from alleged wrongdoing that may arise out of the publication of such advertisements.

DISTRIBUTION: Nationally and in Canada by Curtis Circulation Company, 730 River Road, New Milford, NJ 07646. Tel: (201) 634-7400. Fax: (201) 634-7422.

Although we accept subscriptions to prison addresses, delivery is subject to the discretion and/or wishes of prison personnel. If you have not received a magazine or premium, please consult with your Mail Room authorities. This publisher is not responsible for non-delivery.

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PREQUEL

Rick McCallum on the Last Days Before Shooting Episode III

Now that the boss is in town, Producer Rick McCallum has only one word to describe his days.



"Crazed."

That's the first word that comes to mind when we ask Rick McCallum how he's doing five days before shooting begins on the sixth and final episode of the *Star Wars* saga. Those who have been reading *Hyperspace* on starwars.com (see page 14 for some choice samples) might already have seen the ominous "GWL" inscriptions that appeared in early June on whiteboards at Fox Studios in Sydney, Australia. We ask whether those harbingers indicated great anticipation for the imminent arrival of saga creator George Lucas.

"A great sense of dread," McCallum corrects us jokingly, "because George equals changes."

"Everybody was really looking forward to him, but the anticipation is not so much dread but just, 'Oh, my God! We've got two weeks to make any changes.' And of course that's what directors do, and they do really well, and George does extremely well—make changes."

McCallum describes the mood among the crew in a different way. "It's like love," he says. "It's like anticipation before the first date. You kind of go along and then all of a sudden it's like, 'Oh, my God. It's real. It's going to happen!' Everybody's very, very focused."

Hit the Ground Running

One thing that Lucas has definitely changed since last issue is the first draft his script for Episode III. "It's a pretty dramatic change," says McCallum, noting that he expects the fourth draft to be finished the following day (June 25). Despite the many Internet rumors about titles of the new movie, fans must continue to call the movie by its episode number, since Lucas has yet to reveal the title, even to his producer. "He's got a title," says McCallum, "but when he'll tell us could be months away." Until then, any rumors about a title are sheer speculation.

Lucas hasn't wasted any time since arriving in Sydney. "He's got a very tight schedule," says McCallum. "He starts about 6:30 a.m., and he gets in and spends a couple hours doing the script. Then he does walk-through for about an hour and a half with [Director of Photography] David Tattersall every day. Then we usually shoot a test for a half hour: hair and makeup and lighting tests on the set. Then he spends about an hour and a half with the Stunt Coordinator. Then he usually lunches with the Assistant Director and me. And then he rehearses with the actors from 2:00 to 5:00. Then from 5:00 to 7:00 we go over any changes he's made that day. Then usually between 7:00 and 8:30 it's just working through the schedule again and making adjustments on each day's shooting. And then it's home, dinner, and start all over again!"

Rumor Shooting Gallery

You set 'em up, Rick shoots 'em down. Send your rumor to *Star Wars Insider*, and we'll give the producer more target practice next issue.



"Can't comment."



"These rumors are pretty good. We'll see."



"Too early to tell."



"Absolutely."

UPDATE₇₀

by Dave Gross

Lucas was the last of the major players to reach Sydney. With the arrival of Natalie Portman two weeks ago, all three principal cast members have had full schedules each day. When not rehearsing, McCallum reports, "They're either in wardrobe fittings, makeup tests, or working out. Their day starts at about 8:00 a.m., and they finish about 6:00 or 7:00 p.m."

Ewan McGregor and Hayden Christensen must add fight training to that busy calendar, and the great amount of action in Episode III means that both of them, along with Stunt Coordinator Nick Gillard, have plenty of work to do. While Christensen had a few weeks' head-start in physical training and choreography, McCallum doesn't expect that advantage to give Anakin Skywalker an undue edge over his Master, "because Ewan's so physically fit." Besides, McGregor had his own sort of head-start. "Even though Ewan was doing the Tim Burton picture [*Big Fish*]," explains McCallum, "Nick had gone to visit him in Alabama, so they were able to work through a lot of the stuff that he had to do. So even though he wasn't with us, he was still training."



Odds & Ends

McCallum can't yet share any details on the new character who poses a threat to Anakin and Obi-Wan, but he does reveal that Jimmy Smits (Bail Organa) will have a slightly expanded role compared to his relative cameo in *Attack of the Clones*. The veteran actor, best known for his role on television's *L.A. Law*, will be at the studio "for about two weeks." McCallum describes the role of Jar Jar Binks in this film as "very small." As for other casting rumors, he promises to be more forthcoming for next issue, as not all of the arrangements have been finalized.

Other developments include the near-completion of the initial sets. "The first wave of five is complete. We just had our walk-through on Padmé's apartment, and that's all been approved for set dressing, paint, and everything else. The first set is almost complete and will be by Friday night."

As soon as shooting is complete on one of those sets, the crew will tear it down and build another. "We usually have seven stages," explains McCallum, "so we have about ten sets on those seven stages. We have 62 sets, so we have five major turnovers throughout the approximately 60 days of shooting." To populate those sets, Episode III has already assembled a group of 300 extras, fewer than a third as many as for the previous film. "This is a much more intimate story," explains McCallum.

Finally, we can't help but ask for just a hint of more references to the classic trilogy in Episode III. "There will be lots," promises McCallum, "but I can't tell you what they are."

Turns out he's not quite as crazed as we thought. ☺



STAR N



Hasbro/Disney Star Wars Weekends

» **Hordes of fans** recently entered the Disney-MGM Studios at Disney World in Orlando, Florida, to the strains of John Williams' *Star Wars* music. Soon, they found themselves surrounded by stormtroopers, bounty hunters, and other assorted characters from a galaxy far, far away. It was time for another *Star Wars* Weekend.

Disney World began hosting *Star Wars* Weekends in 2000 to celebrate George Lucas' fantastic galaxy with fans from all over the world. The 2000 and 2001 shows were slated for four weeks each, and after taking a year off in 2002, the event came back stronger than ever this year with five weekends of even more exciting and elaborate events.

The first stop for avid collectors was at Tatooine Traders, home of some of the best exclusive *Star Wars* merchandise this side of Mos Eisley. Pins, T-shirts, coins, hats, watches, posters, keychains, and other goodies

adorned with the *Star Wars* Weekends logo were for sale. In addition, new *Star Tours* merchandise was available, including *Star Tours* action figures from Hasbro.

Legends of the Force: A *Star Wars* Celebrity Motorcade presented fans with their first chance to see the fourth weekend's celebrities, Peter Mayhew (Chewbacca) and Jeremy Bulloch (Boba Fett). Swelling the size of the parade this weekend were members of the 501st Legion, bringing in members from all across the country for the chance to march in the Disney parade. Joining them were many other *Star Wars* characters from both the prequel and classic eras. One of our favorites was Zam Wesell, who looked as good as the original character in the movie. Mayhew and Bulloch arrived at the main *Star Wars* Weekends stage to a thunderous ovation from the crowd.

One of our favorite attractions was Who Wants to Be a Millionaire—Play It!—*Star Wars*

Edition. This attraction recreated the "Who Wants to Be a Millionaire" set, but the audience played for prizes, including the grand prize of a Disney cruise for four, Hasbro Unleashed figures, and a one-year membership in the *Star Wars* Fan Club. At the beginning of each session, a *Star Wars* character started off the festivities. Whether a Jawa or Greedo himself, these contestants eventually missed a question about themselves and were dragged offstage by a stormtrooper escort. Questions ranged from easy (What was the name of the fussy protocol droid from the *Star Wars* films?) to fairly hard (What is the common name of the Incom X-65?). While *Star Wars Insider* was present, a couple of fans made it to the 32,000-point level, earning a one-year Fan Club membership, but no one was able to win the cruise for four that day. (See "Rebel Rumbblings" for a note from a winner from another weekend.)



From the World of Lucasfilm

EW'S 70

by Lisa Stevens & Mary Franklin

Throughout the day, young Jedi hopefuls were trained in the ways of the Force at the Jedi Training Academy sponsored by Hasbro. Each Padawan learned basic attack and defense stances of a Jedi Knight and then put those skills to the test. Darth Vader arrived with a couple of stormtroopers in tow. Each of the Padawans did well against the dark side and sent the Dark Lord high-tailing it home. Each of the young Padawans received a certificate of training as well as some goodies from Hasbro.

The younglings could test their powers each day in the Padawan Mind Challenge. Each Jedi hopeful faced a trivia challenge for ages 11 and under, with the winners earning the title Padawan Learner. Later each day, older Jedi could match wits with each other in the Tatooine Trivia Trials. Questions started off fairly easy, but even C-3PO would have been pressed to come up with the answers to some of the final questions.

Throughout the weekend, fans could view a behind-the-scenes look at the making of

Episode II: *Attack of the Clones* in the ABC Theater. The documentary *Behind the Force: The Saga Continues* was a wonderful way for fans to be a fly on the wall for the making of the latest *Star Wars* movie.

Each day at 2 p.m., Mayhew and Bulloch made their way into the ABC Theater for "Stars of the Saga—*Star Wars* Celebrity Talk Show." Both talked candidly about their experience filming *Star Wars* (Mayhew confided, tongue in cheek, that he and Carrie Fisher flirted with each other on set, while Bulloch said that his main qualification for becoming Boba Fett was fitting into the costume). In addition, both celebrities talked about other projects they worked on in the past, as well as their love of *Star Wars* in general. Mayhew expressed his excitement at playing Chewbacca in Episode III.

The Disney folks rounded up a good collection of *Star Wars* arcade games for the Video Starcade. Many classic and recent games were present, including several full-sized Podracer games. Fans who preferred rides could hop

on the "Endor Express," otherwise known as the *Star Tours* attraction.

The festivities concluded each day at the main stage with the *Star Wars* Weekends Hyperspace Hoopla, where attendees could mingle with both their favorite characters and their fellow fans. Ultimately, it was this camaraderie that made the event so special, as attendees renewed old friendships and made new ones.

Star Wars Fan Club Breakfast—Disney MGM Studios

Start with a Fan Club. Add 140 fans in high spirits. Mix in personalities and gifts from Hasbro, Walt Disney World, and Lucasfilm. Blend in a large Wookiee and a bounty hunter. Shake well with an early morning ride on the *Star Tours* starspeeder. What have you got? The Official *Star Wars* Fan Club Breakfast!

On June 7, members of the Official *Star Wars* Fan Club gathered in the early morning hours for an exclusive breakfast at the Hollywood Brown Derby restaurant at the Disney-MGM Studios at Walt Disney World. Their day started with a wild ride on the popular *Star Tours*



attraction before moving to the more elegant (and calmer) environs of the Brown Derby.

Waiting at each place setting were two new Hasbro action figures—a Boba Fett and a Chewbacca—as well as a souvenir ticket from the Fan Club. As the breakfast progressed, *Star Wars* actors Jeremy Bulloch and Peter Mayhew greeted each guest and signed autographs in the intimate setting of the restaurant.

"I like the fact that the guests were right up front and easily accessible to the fans," said Robert Bean, a Fan Club member who attended breakfast. "It made the event seem much more personal to me."

Paul Palmer from Hasbro thanked the fans for their support through the years. Palmer accompanied the two winners of the Hasbro/Disney *Star Wars* Weekends

Sweepstakes, James Cox and Donna Nicholson (see sidebar).

Others who thanked the fans were Kerry Phelan of Lucas Licensing and Steve Sansweet, Director of Fan Relations at Lucasfilm. Sansweet, borrowing a slogan from Kenner Products, assured the fans that "*Star Wars* is forever," saying that he sees many long years and good times ahead for the fan community.

Fans at the breakfast had the chance to win one of four exceptional prizes including a 4' x 6' full-color, heavy vinyl banner created for the IMAX *Attack of the Clones* theatrical release, provided by the Fan Club. The Disney event staff contributed one special *Star Wars* Weekends poster signed by all the celebrities who had appeared the first four weeks including Anthony Daniels, Billy Dee Williams, Warwick Davis, Andy Secombe, Silas Carson,

Mike Quinn, Michonne Bourriague, and of course Bulloch and Mayhew. Two lucky breakfast winners were selected to ride in the celebrity motorcade, one each with Bulloch and Mayhew.

As a finale to the morning, breakfast guests were given IMAX *Attack of the Clones* posters from the Fan Club and goody bags full of gifts from Lucasfilm and the Fan Club.

"Yesterday was probably the most fun I've ever had," Fan Club member Chad Monroe wrote the day after the Breakfast. "Between the Breakfast, the fans I met, and of course our special guests, I've never been more proud to be a *Star Wars* fan." ☺

Got a Hot Lead?

Send it to swinsider@paizo.com, and include "Star News Tip" in the subject line.

STAR SIGHTINGS 70

by Benjamin Harper

While briefly between films earlier this year, NATALIE PORTMAN (Senator Padmé Amidala) was free to take on a few extracurricular activities. According to imdb.com, Portman has

joined fellow *Star Wars* alums Harrison Ford and Ewan McGregor in the wonderful world of product endorsement. She's been busy as the new face of a few products in Asia—specifically, Lux "super rich shampoo" (lux.co.jp), Caffé Latte Japanese coffee, in whose ads she portrays a college student enjoying the foamy goodness of the product in question; and Kamiseta, a Filipino clothing line. According to the tabloid *Star*, Portman did the commercial work during a holiday break from Harvard University and, according to one source, was "a natural."



in the biographical film, *Wonderland*, which tells the wild and ultimately devastating tale of the life and times of adult film legend John Holmes. Kilmer will star as the legendary

actor and Fisher will play the part of Sallie Hansen. The film, directed by James Cox (*Highway*) is in post-production.

MARK HAMILL (Luke Skywalker) revisited his stint on *General Hospital* recently when he presented a montage of scenes from the long-running daytime television program at the Daytime Emmy Awards on May 16. He presented the clip as an introduction to *General Hospital's* nomination for Best Drama, and then spoke a bit about his nine months on the show. Hamill is featured in the English dub of the Japanese film *Castle in the Sky*, which was released on DVD in the U.S. on April 15. Hamill provides the voice of the evil character Muska, who tries to capture a wayward

**"Promise myself, cry I would not."
—Jedi Master Yoda, upon receiving the MTV Movie Award for best fight scene.**



princess who possesses a magic crystal. Hamill is also featured in the DVD extras talking about doing the voice for his character. Finally, an update on Hamill's pet project from Comic-Con 2002—*Comic Book: The Movie* stars

Hamill as a documenarian chronicling the fictional history of his favorite comic book, Commander Courage & Liberty Lad, and features tons of celebrities, including Billy West, Stan Lee, Sid Caesar, Jonathan Winters, Hugh Hefner, and more. The film, directed by Hamill, was set for release in July.

Hot Ticket recently announced the top ten male actors of the new century, and SAMUEL L. JACKSON (Mace Windu) was #1! According to the program, which ranked actors' box office totals from 2000 to present, films in which Jackson has performed have raked in a whopping \$773.2 million dollars—a huge chunk of change, thanks to

movies like *Star Wars: Episode II Attack of the Clones* and *XXX*. *Star Wars* co-star Ewan McGregor came in at ninth place with his films *Attack of the Clones*, *Black Hawk Down*, and *Moulin Rouge*.



EWAN MCGREGOR (Obi-Wan Kenobi), fresh from his success with the romantic comedy *Down With Love* in which he stars with Renee Zellweger

(*Chicago*), has been busy. He was in New York City at the beginning of May to launch the Tribeca Film Festival. He was joined by Bono and Robert DeNiro (the festival's creator) in downtown Manhattan at the opening of the festival, which screened over 200 feature films, documentaries, and short films and included a free concert starring Norah Jones and Robbie Williams. According to *The Daily Record*,

McGregor modeled shirts recently to raise money for a few charities, including a hospice for children near Loch Lomond and MediCinema, a charity that brings films into hospitals to cheer up the patients. The knitwear company Pringle designed the limited edition shirts to sell throughout Scotland to raise money for these



Now for some very interesting news—CARRIE FISHER (Princess Leia Organa) will be joining Val

Kilmer (*Real Genius*), Lisa Kudrow (*Romy and Michele's High School Reunion*), Christina Applegate (*Mars Attacks!*), Janeane Garofalo (*Mystery Men*), and many other ultra-cool stars

Hasbro/Disney Star Wars Sweepstakes Winner!

Cox Wins Hasbro/Disney Star Wars Weekends Sweepstakes

James Cox signed up to win the Star Wars Weekends Sweepstakes on Hasbro's official web site, then promptly forgot about it.

"I never win anything like that," said Cox. "When the prize committee called me I was surprised. I had completely forgotten about the contest."

It didn't take long for Cox to remember what it was he wanted to win, however. The Sweepstakes offered the grand prize of an all-expense-paid trip for two to Star Wars Disney Weekends June 6-8, 2003. Hasbro, the manufacturer of popular Star Wars action figures, vehicles and other toys, and Walt Disney World Resorts sponsored



the sweepstakes. Cox and his mother, Donna Nicholson, stayed at the Grand Floridian resort and were given four-day Park Hopper passes that admitted them to all the Disney World parks.

"I was sent one of the Disney Star Wars Weekends posters, framed and matted, before I even left for the trip," said Cox. "The 'Yoda prize basket' was really cool, too."

The weekend of the Sweepstakes award was also the weekend that the Official Star Wars Fan Club held a breakfast for its members with Star Wars actors Jeremy Bulloch and Peter Mayhew. Cox and his mother attended the breakfast, which Cox reported was the highlight of their weekend.

"Meeting Jeremy Bulloch and Peter Mayhew at the Fan Club breakfast was my favorite part," said Cox, "and meeting the people from Hasbro and the Fan Club, too. Everybody was so nice."

Cox graduated from high school one week before he traveled to Orlando, Florida. In the fall he plans to attend Savannah College of Art & Design to study game design. Cox is also a member of the Official Star Wars Fan Club. ☺

charities. McGregor said, "All the profits from these gorgeous t-shirts will go to these two great charities and help kids and families alike. Please buy one for yourself and your lovely old mum." According to *Scotland Today*, McGregor also skipped the opening of the Cannes Film Festival in May to get down and dirty for a good cause—he helped do some construction work at the groundbreaking for a children's hospice in Balloch, Scotland. "We are here to break the soil on the new site for the second hospice, Robin House, which is just about to be under construction," said McGregor. "It's a big day for all of us today."

TERENCE STAMP

(Chancellor Valorum) gets his ghost on in the film version of Disney's world-famous ride—yes, you guessed it—*The Haunted Mansion*, out in November. The film features quite the diverse cast, including Eddie Murphy



(Daddy Day Care), Jennifer Tilly (Bound), and perhaps most incredibly, Don Knotts. Yes, Don Knotts! With makeup effects by spooktacular gore genius Rick Baker (who, it just so hap-

pens, worked on makeup in *Star Wars* Episode IV *A New Hope*) thrown in for good measure! Are you excited? Wait, there's more: Stamp also recently wrapped up work on *My Boss's Daughter*, directed by David Zucker (*Airplane!*), out in August, with costars Molly Shannon (*A Night at the Roxbury*), Tara Reid (*American Pie*) and Michael Madsen (*Thelma & Louise*). With the name Zucker attached, the film is sure to be a madcap slapstick adventure.

Reuters recently reported some good news for Episode I starlet KEIRA KNIGHTLEY (Sabe). Fresh from her success in the soccer hit *Bend It Like Beckham*, Knightley has been tapped to star as Guinevere in the Walt Disney version of *King Arthur*. Knightley is slated to star opposite Clive Owen (*The Bourne Identity*) in this "demystified take on the tale of King Arthur and the Knights of the Round Table," which will focus on the history and politics of the time in which the legendary king ruled. Also in the film will be Joel Edgerton (Owen Lars) as Gawain, a knight of the non-Jedi variety. The film, directed by Antoine Fuqua (*Training*



Day) has a tentative release in 2004 and started production in June in Dublin, Ireland.



CHRISTOPHER LEE (Count Dooku) received a prestigious honor in the city of Nice in March—the Mayor presented Lee with the head of an eagle in crystal, the symbol of the city. The head of protocol for the city stated, according to christopherlee.com, that it was the "highest honor they could bestow." The crystal treasure is usually reserved for heads of state, senior politicians, and ambassadors—but we suppose a Count and a Dark Lord of the Sith are both qualifying titles. Lee was presented with the award while filming the movie *Crimson Rivers 2: Angels of the Apocalypse* in the south of France with star Jean Reno. Lee finished work on the French action thriller in late April. On May 31, Lee hosted a special event in London to celebrate the release of his new DVD entitled *The Making of a Legend*. There was a screening of one of his classic films at the event, a discussion, and a signing. Lee was also honored recently on Channel 4 in the United

Kingdom as one of the stars featured in its program *The 100 Greatest Movie Stars of All Time*.

LIAM NEESON (Qui-Gon Jinn) takes on the sex surveys as the very good Doctor in *Kinsey*, a film based on the life of the world famous sex expert and mentor to underground filmmaker Kenneth Anger. The American Zoetrope film, which is set to release in 2004, costars Ian McKellan (*The Two Towers*) and Laura Linney (*Love Actually*), and is being directed by Bill Condon (*Gods and Monsters*).



In other news, ALETHEA MCGRATH (*Madame Jocasta Nu*) was Mrs. Quimby in *Inspector Gadget 2*, released in March, and OLIVER FORD

DAVIES (Sio Bibbia) played the Archbishop of Canterbury in *Johnny English*, a spoof on the spy thriller genre starring Rowan Atkinson and John Malkovich, which hit screens in July. ☺



RAY PARK:

BEHIND THE



The Stunt-Man-Turned-Actor Talks Fame and Anonymity, Survival Skills, and Getting His Own Stunt Double

By Gabriela Tschanner-Patao



He may very well be one of the best-known actors you have never seen. From his role as Darth Maul in Episode I, to his gig as the Headless Horseman in *Sleepy Hollow*, to his appearance as Toad in *X-Men*, Ray Park has remained something of a mystery with his face obscured beneath alien, monster, or mutant makeup. "The true *Star Wars* fans recognize me anyhow," he marvels. Thanks to his characters' disguises, however, Park still enjoys some privacy. "I'm not getting chased down the street like Tom Cruise, thank God."

Not having a well-known face didn't hinder Park's career as a stuntman and actor in Hollywood. "I never thought I'd get a part in

a big movie," Park confides. "I was a shy kid with a cockney accent. I only dreamt about Hollywood."

The Scotsman had no idea how big his character would become. "In the beginning, when I saw a picture of Darth Maul in some magazine, I would buy ten copies. I wasn't aware of the scale of it." Today, *Star Wars* fans all over the world know Park's name, if not his face.

MAKING OF A MENACE

Park was born in 1974 in Glasgow, Scotland, but his family moved to London when he was seven. "My Dad and I were really into Bruce Lee," he recalls. "I loved anything that had to do with ninjas,

Small photos on this page courtesy of Internet Movie Database Inc.

E F A C E O F DARTH MAUL



samurai, and martial arts. I wanted to be able to do the stuff you see in movies."

The line between film and reality blurred for a while when Park made a bet with a schoolmate that he could jump in three somersaults over a 10-foot fence. "I really believed I could do it," says Park. The bruises on his body eventually got him back to reality.

Park has been taking classes in martial arts since he was seven years old, specializing in Northern Shaolin Kung Fu. By the age of 14, he added Wushu and kickboxing to his repertoire. He began to compete in tournaments and, at the age of 16, won Great Britain's martial arts national championship in his category. Selected as part

of an elite group to train in Malaysia, Park went on to win tournaments around the world.

As a Scotsman in London, Park was teased constantly for his accent, which made him quickly adapt to the local idiom. "I still speak in a Scottish accent with my parents, but otherwise I sound like any other guy from London." Park's adaptation was so complete that, while filming *The Phantom Menace*, Ewan McGregor had no idea Park was a fellow countryman. "He didn't know I was Scottish until I brought my Dad on the set and the two of them spoke," Park laughs.

Long before he played hard-edged characters like Darth Maul, Park learned to toughen up when, at the age of 18, he was attacked



[LEFT] A shaved head was only the beginning of Ray Park's transformation into Darth Maul. Next came the makeup and costume. Intensive fight choreography with Assistant Stunt Coordinator Andreas Petrides, and finally studio filming that combined Park's athletic prowess with his acting ability. Photos by Giles Keyte.

in London. While on a date, he and his girlfriend strolled by a pub where a group of drunken young men stumbled out and started heckling Park. "They were chasing us down the street," he remembers. "They had their minds set on beating me up. It came to a point where I was defending myself against a group of guys with knives."

The fight turned out nothing like the ones the teenager had seen in the movies. "I had practiced a non-contact version of Wushu, which doesn't allow physical fighting. But all the training and the physical fitness certainly helped." At one point he was stabbed in the neck when two of the guys were holding him back, which left a big scar that remains visible to this day. "Luckily it was winter, and I had about three layers of jumpers and a thick jacket on." Park walked away from the fight with only minor injuries, and his girlfriend was not hurt. The incident nonetheless left a strong impression. "It was a very scary experience that I would never want to go through again." He says he has learned to use this harrowing experience in his acting, possibly giving him the edge to play villains like Darth Maul convincingly.

"I never thought I'd get a part in a big movie," Park confides. "I was a shy kid with a cockney accent. I only dreamt about Hollywood."

FINDING THE SITH WITHIN

While doing odd jobs like coaching gymnastics and martial arts, Park auditioned as a stunt person for the 1997 film *Mortal Kombat 2: Annihilation*. "I did everything on that movie. I put boxes together, was the crash-pad man, and advised the actors on their fight scenes. That movie was my apprenticeship." He was working as a stuntman, even though he wasn't part of the union—but nobody else in the stunt register could do what Park did.

After the shoot was over, Park was ready to pack up his stuff and go live in the Far East. "I didn't know anybody in the movie industry, but after *Mortal Kombat 2*, everything started to happen."

Park's reputation as a martial artist preceded him all the way into the production offices of Lucasfilm and to Stunt Coordinator Nick Gillard. Rick McCallum and his production team were looking for an actor for the role of Darth Maul, the demonic apprentice to Sith Lord Darth Sidious, but they couldn't find anybody with the athletic skill the role required. "This person had to elevate Liam Neeson and Ewan McGregor's performances," McCallum recalled



Photo courtesy of Internet Movie Database Inc.

in a separate interview. "Ray's combination of physical agility and menace, that was it."

The rehearsal for the audition as Darth Maul went on for an entire week. "I was training with another stunt guy," recalls Park. "The scene was the fight in the desert with Qui-Gon, which was quite different at the time." By the end of the week, Park would be transformed into Darth Maul—complete with horns, red makeup, and black robe—and the scene was shot for George Lucas to see. "I couldn't believe my luck when I got a call from Rick McCallum, who told me that I've got the part. That moment changed my life."

Park has a lot of great memories of the shoot for *The Phantom Menace*, even though it required a lot of work. "We were rehearsing thirteen hours every day," he says. "At one point I had saber fights

coming out of my ears."

Ray Park is famous for his fighting style and grace, especially with Darth Maul's double-edged lightsaber. In rehearsals he had seen pictures of the special weapon, and Park developed his own ideas of what he wanted to do with it. "Originally it was much smaller, the size of a normal saber. But there was no way I could do what I

wanted to do with that model. The handle needed to be as big as my waist, so I can wrap it around and rest it on my body without cutting myself." His input flowed into developing the double-edged saber as we know it today. "We came up with a totally new lightsaber technology of fighting."

Park knew from the beginning that Darth Maul wasn't much of a speaking part, and the few lines the character actually had to say were dubbed in the end with the voice of another actor. "At 22 my voice was still quite squeaky," says Park. "And, it wouldn't have worked if the Sith Apprentice had a cockney accent." He loved the voice that was chosen for his character, "but still, when *The Phantom Menace* came out, I was like: I could have done that," laughs Park.

BEYOND THE DARK SIDE

Star Wars skyrocketed the young actor's career. Immediately after shooting Episode I, Park went on to the set of Tim Burton's *Sleepy Hollow*, where he worked as the fighting Headless Horseman. Again, he was to be seen but not heard. This time his face wasn't only obscured—it was completely absent.

[RIGHT] Park's training paid off in an unforgettable lightsaber duel that remains one of the saga's most exciting action scenes. Park even contributed input on the design of Darth Maul's infamous double-bladed weapon.





[LEFT, TOP TO BOTTOM] Ray Park finally showed his face to the audience in *Ballistic: Ecks vs. Sever*, as Lucy Liu's martial-arts nemesis. In *Sleepy Hollow*, Park's entire head was absent as he portrayed the fighting headless horseman (portrayed in life by the always-chilling Christopher Walken). His role as Toad in *X-Men* almost revealed his face but covered it in sickly makeup and gave him a nasty CGI tongue. Next year, Park turns from villain to hero as Marvel's Iron Fist. Photos courtesy of Internet Movie Database Inc., ©1990-2003.

Park's first speaking part came in 2000, when he landed the role of the near-sighted, far-jumping Toad in *X-Men*, a movie that gave him his own stunt double. "Even though I could have done all the stunts on that movie myself, they have to give you a stunt double for insurance reasons," he explains. "They didn't want me to get hurt, so they wouldn't let me get blown through doors." First he was somewhat taken aback by the separation from his old colleagues, since he likes to get down and dirty. As the shoot went on, however, he came to an important revelation about stunt work: "I don't want to sit in crashing cars or be set on fire. I'll stick to the work in front of the camera, doing the martial arts and the acting."

Last year, Ray Park's untransformed face finally appeared in the movie *Ballistic: Ecks vs. Sever*. "My Mom was really happy," he smiles. "Throughout the screening she kept saying, 'There's my boy.'" Park believes his films have a natural progression and have never dealt him more than he could handle. "*Star Wars* and *X-Men* were physical roles that opened more doors for me. But I never went to drama school, so I still have a lot to learn. *Ballistic* was more of recognition for me that people can see and hear me in a movie. Now they finally know what I sound and look like."

"I don't want to sit in crashing cars or be set on fire. I'll stick to the work in front of the camera, doing the martial arts and the acting."

Aside from one big showdown fight with Lucy Liu, *Ballistic: Ecks vs. Sever* presented Park with few physical challenges. "I was glad," he says of the part. "It establishes my character better than if I had just jumped in and started chopping people up. It was more of an acting part." As for his fight with Lucy Liu, he would have liked to have had more rehearsal time. "She had been preparing herself for a while before I even joined the film. I wished we could have practiced more, but since she had so many fight scenes to rehearse for and I'm an experienced martial artist, we got a bit shortchanged."

Park's biggest acting challenge still lies ahead of him. Ray Park landed his first lead role in another Marvel comic adaptation, *Iron Fist*. "My Dad had heard of this comic,



Photo courtesy of Internet Movie Database Inc.

but I hadn't. So I've started collecting the books and I've already spent hundreds of dollars on it." On board from the beginning, Park has been watching the project take form. He plays Danny Rand, also known as Iron Fist. After playing all those villains, this is his first role as a hero. "It will be challenging," he admits. "Being the good guy for once will be a totally new experience for me." The movie centers around Danny Rand, a young man raised by mystical Asian monks after his parents are murdered by crooks. He returns to the U.S. to seek vengeance for his parents' death.

"He has acquired superpowers through the ability to control his chi, his bodily energy, into his fist and strike with the force of iron." The *Big Hit* director Kirk Wong has been signed to lead the movie, and filming is scheduled to begin this fall.

"Star Wars and X-Men were physical roles that opened more doors for me. But I never went to drama school, so I still have a lot to learn."

"After all, Darth Maul got killed off, so, I think George Lucas has made his decision. I don't think he'll be bringing me back. I just have to think it was a good experience and a good time in my life." ☺

[RIGHT] Despite his other roles, Park is still best known to fans as Darth Maul—not that he minds. His duel with Qui-Gon Jinn was the first proof that Jedi from the prequels would demonstrate far more power and agility than they had in the Classic Trilogy.

The Essential Films of Ray Park

- *Mortal Kombat 2: Annihilation* (1997)
- *Star Wars: Episode I The Phantom Menace* (1999)
- *Sleepy Hollow* (1999)
- *X-Men* (2000)
- *Ballistic: Ecks vs. Sever* (2002)
- Coming soon: *Iron Fist* (2004)



JUMP TO HYPERSPACE STAR WARS.com

Leap Into Hyspace

This June, the official Star Wars website launched an all-new section called starwars.com Hyspace where members can enjoy advanced site features like a Star Wars-themed email address and exclusive content including a daily diary and live webcam from the set of Episode III, Classic Bantha Tracks, rare photos, special offers, and live online talks with celebrities like Rick McCallum.

While the full Hyspace experience requires a computer, starwars.com is pleased to share with Star Wars Insider readers some of excitement from the first few weeks of action. For more information, or to subscribe to Hyspace for only \$19.95 U.S. per year (available to all countries)—or just \$39.95 U.S. for a year of both Hyspace and Star Wars Insider—visit <http://www.starwars.com/hyspace>.

Webcam

Whenever someone is at work at Fox Studios Australia, the Episode III webcam is recording the movements. Along with glimpses of sets and costumes in-progress, the cam has captured Hayden Christensen, Ewan McGregor, Nick Gillard, Rick McCallum, and even George Lucas in the first few weeks. For Hyspace members, it's the next best thing to being there.



McCallum Chat



On June 10, Episode III Producer Rick McCallum took over two hours out of his busy schedule to talk with Hyspace members live online. More

chats with Rick and other cast and crew will be taking place on a regular basis.

JaZsaLink: If you could be any Alien species in the SW Universe, which would you be?

Rick McCallum: I'd be Jabba the Hutt because we have the closest resemblance.

Jedi Power - Galactic Voyage: Will we get to see an epic space battle in Episode III like that of the attack on the Death Stars in Episodes IV and VI?

Rick McCallum: Yes, right at the beginning of the movie.

KaneStarkiller1138: The prequel trilogy has been a bit shy of killing characters on screen. Will we see some nice glorious deaths in Episode III?

Rick McCallum: Absolutely. None of these wimpy fights with droids. We wanna see some action!

Darth_Walkers: Are there any beautiful girls in this movie, and

if so, will you be casting them (like you did for the nightclub scene in AOTC)?

Rick McCallum: Yes, there are beautiful girls. Yes, I will. The dark side comes so easy to me.

alec9922: Is there any chance we will see the clone troopers' transformation into stormtroopers, and why there is that uniform change?

Rick McCallum: You can expect a lot of great changes like this.

Makabe: How will the voice of Chewbacca be handled, since the bear who provided the original voice has died?

Rick McCallum: Ben Burtt will likely do an open-bear casting call.

Floating Goatee: Will there be any new bad guys in this film of great importance, or will it simply be Dooku, Sidious, and Vader?

Rick McCallum: Yes, expect someone serious.

pruette21: Will any new characters from the Clone Wars cartoon shorts appear in Episode III?

Rick McCallum: Yes.

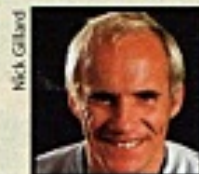


Dueling for the First Day

May 27, 2003

For six weeks, Gillard's Jedi have been practicing. On the walls are printouts of animatic frames for three key set pieces, and Nick's desk has several rough storyboards of what looks to be intense action. Also on the walls are blue laminated sheets with the nurse's name and phone number, and the location of the nearest hospital.

"We're at this every day," says Nick. "Ewan will be here in a couple of weeks." Hayden pulls Nick aside to show him something that he has been working on with sparring partner Michael Byrne. It's part of the duel fans have been waiting for: the falling out between master and apprentice.



Nick Gillard

"There's two things, the first is as it was choreographed, and the other is something a bit more practical," says Hayden. Sure enough, the second set of moves does flow a bit more naturally. "Go with what's easier for now, and then we'll adjust it," advises Nick.

Hayden has been practicing his skills with the lightsaber for the past

three weeks. For six hours a day, it's dueling drills. For another two, it's time to work out. "It's feeling right," he says.

Developing the Duel

June 03, 2003

The shoot is quick and no-frills. Though Hayden and Michael Byrne are in costume, they wear wardrobe from Episode II. No hair and makeup time for them. It's a quick setup, shoot, shoot again, shoot once more if need be, and onto the next setup.

Nick watches from nearby, on a Sony television that's literally roped onto an office chair. Since the video documentary team is not yet available for this, I get shanghaied into operating Nick's personal digital Handycam. I figure it's a good excuse to get close to the action.

Blue boxes form steps and debris. For a set-up in a curving corridor, Nick and his crew quickly assemble a makeshift set by propping up blue crashmats. I can't help but think of childhood forts made of couch cushions and pillows. It would seem like games, but the speed at which the lightsabers fly is hardly child's play.

More Familiar Names and Faces

June 10, 2003

"It feels really good," Ewan says, whipping the prop around. It's one of the new lightweight lightsabers constructed

for Episode III. The sabers in this movie will be made of graphite, the same material used to make fishing rods. This makes them light, durable, and impossible to bend out of shape. The stunt performers have been taking advantage of the lighter weight to choreograph even faster moves.

"But that's not the handle, is it?" Ewan asks. The handle is an unfinished gray plastic, with a different shape than he's used to. Stunt performer Michael Byrne holds Ewan's favorite saber design, the one Obi-Wan's carried since Episode I, and looks to be carrying again in Episode III. How often has Obi-Wan rebuilt that design, I wonder. "The one you've got there is old Obi-Wan's," says Nick, explaining the source of the design.

"So this would be Sir Alec's then?" Ewan asks. "Beautiful."

Meeting Genevieve O'Reilly

June 23, 2003

The first rule about being in *Star Wars* is that you don't talk about being in *Star Wars*. At least, not until you've been officially announced. Genevieve O'Reilly has known about her upcoming role as Mon Mothma since May, but the announcement of her involvement in Episode III had to wait until last week.

"My boyfriend is mad into it. He loves *Star Wars*," she tells me as she sits in the Hair and Makeup Department, getting fitted with a wig by Key Hairdresser Annette Miles.

"So, did he know your character?" I ask. Being able to identify Mon Mothma is a pretty good litmus test for *Star Wars* geekiness.

Originally, the concept sketches for Mon Mothma had her with longer hair, a look that's being revised at George Lucas' request. "He wants Mon Mothma to look very similar to the last time, but younger. I think he wants a bit of a pageboy look," says Annette. ☺



THE ALIENS ALIEN

FROM AWESOME



A wise man once said "beauty is in the eye of the beholder"—a sentiment obviously dear to Jabba the Hutt's sluggish heart. Perhaps it's admirable that a ten-ton worm can look beyond appearances to find beauty in humanoid females, but the mind recoils at ascribing any positive motivations to Jabba's loathsome mistreatment of his dancing girls. Nevertheless, the situation illustrates a truism about the galaxy far, far away: Aliens in *Star Wars* all have comparable intellects, yet they come in a wide variety of forms.

Jabba aside, most of these aliens have similar structures: two arms, two legs, two eyes, and a head. This makes them easier to relate to (just try to make a sprawling epic about the floating brains from Planet X) and, in many cases, allows a costumed actor on a sound stage to suit up by simply slipping on a mask. Is it likely that extraterrestrial life would so closely resemble our bipedal template? Evolutionary biologists say not likely, but that's hardly the point. *Star Wars* aliens have played on our affections, our fears, and

our imaginations for over a quarter-century. In *Star Wars: A New Hope*, Chewbacca is the archetypal shaggy dog, his "walking carpet" look inspired by George Lucas' pet Alaskan malamute, Indiana. Greedo, by contrast is a classic sci-fi BEM (Bug-Eyed Monster) with twitching antennae, sucker-tipped digits, and a groovy green hide. His nickname in production notes was "Martian."

The two most prominent alien species in *Episode II: Attack of the Clones* are likewise based on the familiar. Geonosians are skittering insects of the type you might scrape off the bottom of your shoe, while the eerie Kaminoans have the look of UFO-dwelling "grays," those stars of a thousand alien-abduction fantasies that have replaced the BEM in the modern public imagination. Many other aliens populate *Episode II* from the smoke-and-neon corners of the Outlander nightclub to the stone hallways trod by the Jedi.

Misshapen monsters or visions of loveliness? You make the call.

From faithful sidekicks to opportunistic bouffty fighters and ruthless crime lords, aliens in the *Star Wars* movies are some of the saga's most unforgettable characters.

OF EPISODE II ACTION TO GRUESOME

by Daniel Wallace

KAMINOANS

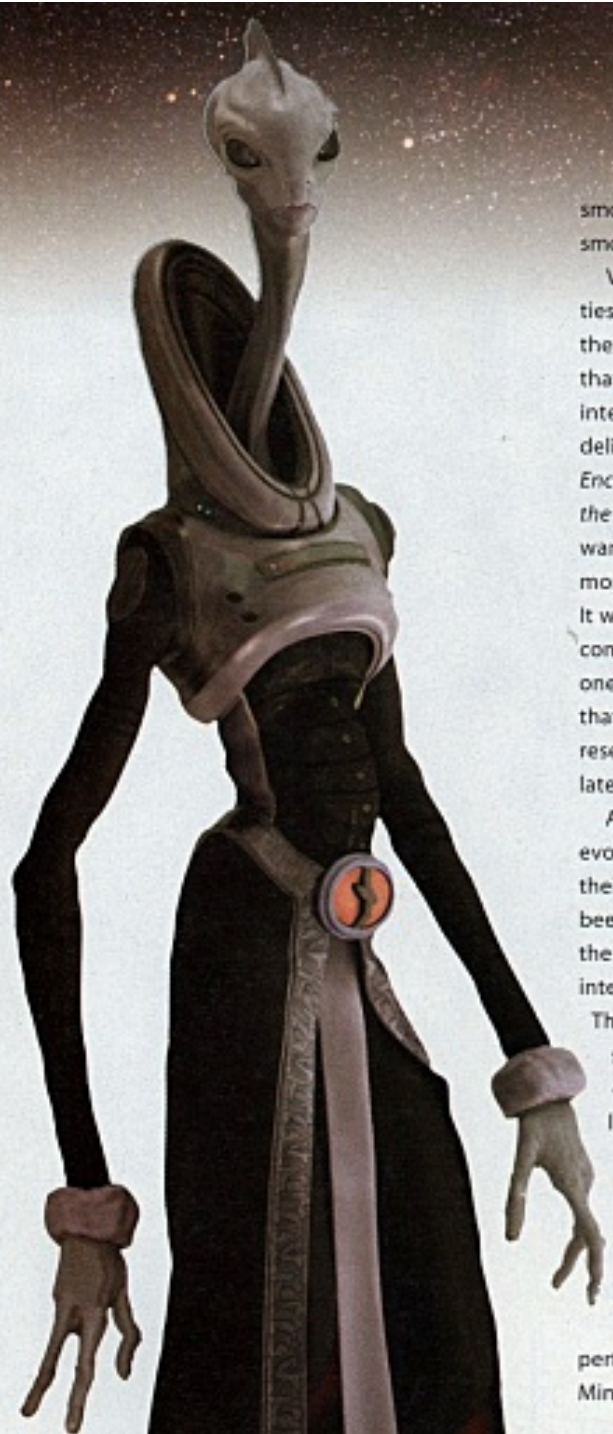
They're outlandishly alien, yet many find the giraffe-necked Kaminoans strangely appealing. "People have walked up to me at conventions and said, 'This is the first time I've ever wanted to have sex with an alien!'" laughs Rena Owen, the actress who provided the voice and the behind-the-CG performance for the graceful Taun We. "The computer takes care of the visual," she says, "but the emotion and psychology [of a CG character] is the actor. Taun We is incredibly sexy; the computer can't create that. When I saw the [Episode II] premiere at Mann's Chinese theater, I was surprised by how much of me I could see in her, particularly in the hips—there's a very distinctive family walk."

Owen, who starred opposite Temuera Morrison (Jango Fett) in the 1994 film *Once Were Warriors*, spent three full days on set in Australia and then traveled to Skywalker Ranch a year later to re-record and clean up the sound. (Later that year she filmed a role in Steven Spielberg's *A.I.*—"It's quite a coup," she says, "to say you worked with Lucas and Spielberg back to back.") George Lucas told her that he envisioned the Kaminoans as "creatures of love and light." "He saw them as being free-flowing," she says. "I exaggerated my body movements, and you can see that on screen, as in the sway of the hips. I also gave her a very

The glorious Rena Owen provided the liquid voice of Taun We.

RENA OWEN





smooth voice which became even more smooth during voice-overs."

Viewers can't help but notice the similarities between the Kaminoan face and that of the pop-cultural UFO alien, a resemblance that, according to George Lucas, is quite intentional. "The Kamino design was a very deliberate nod to the classic alien of *Close Encounters*," he said in *Mythmaking: Behind the Scenes of Attack of the Clones*. "We wanted to do homage to Steven, but even more to that alien everyone has described. It was like, 'Oh, this is where all those aliens come from! They come from Kamino!'" At one point in development it was thought that the Kaminoans could travel in ships resembling flying saucers, an idea that was later dropped.

Always conceived as creatures that evolved in the ocean (Lucas speculated that their evolutionary ancestors could have been similar to "dolphins or salamanders"), the cerebral Kaminoans have used their intelligence to tame their stormy world.

They constructed their umbrella-shaped stilt cities long ago after a global flood covered every last scrap of Kamino's landmass. Inside, the environment is relentlessly sterile and climate-controlled. Kaminoan geneticists maintain laboratory "clean room" conditions to eliminate any possible imperfections in each batch of identical clone soldiers.

Anthony Phelan, who lent his performance and voice to Kaminoan Prime Minister Lama Su, describes his experience in creating the chief Kaminoan as

"exhilarating." Discovered by casting director Robin Gurland while playing

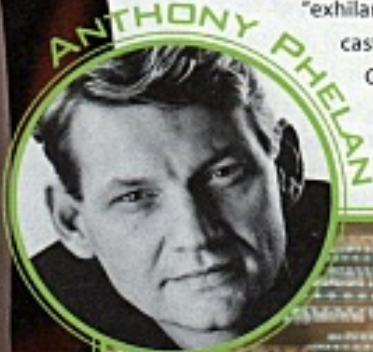
the role of Creon in a Sydney Theater Company production of *Oedipus*, Phelan says he came down with a case of the nerves on the first day of shooting after meeting Ewan McGregor and realizing they would be interacting on a blue set with only a few marks on the walls for eye lines.

"Unexpectedly, I was given a cut-out figure of Lama Su's head to wear atop mine to help Ewan with his eyeline. This turned out to be the icebreaker for Ewan and myself—imagine working with a fellow actor who looks above your head the whole time! Ewan later came to see the production of *Oedipus* I was in and loved it." It's still unknown whether the Kaminoans will play a role in Episode III, but Phelan is optimistic. "My great hope of course is that Lama Su, Prime Minister of Kamino, will return in all his luminescent glory."

GEONOSIANS

Entomologists excepted, most movie viewers aren't crazy about bugs. The Geonosians cue every subconscious trigger of our widespread bug-loathing—they nest like grubs, swarm like killer bees, and their buzzing wings are identical to those of stinging wasps. When a Geonosian drone is squashed during the assembly-line chase, it's as if he were slapped by a giant mechanical fly swatter.

To get the insect look just right, George Lucas told his artists to incorporate elements of termites into the Geonosians, going so far as to bring in a jar of live termites that he'd captured at his house. In addition, the Geonosian design incorporated several elements of the battle droids produced in the robotic factories, including



The versatile Anthony Phelan exuded otherworldly poise as Prime Minister Lama Su.



thin limbs and stretched faces. The concept of having a droid that mimicked its alien creators surfaced early in development for *The Phantom Menace*, when the Neimoidians were visualized as a long-snouted CG-created species who were organic mirrors of the droids they commanded. The decision to go with flat-faced, conventional masks for the Neimoidians meant that the idea remained on the shelf until Episode II.

One of the most interesting things about the Geonosians is their language, an odd hodgepodge of snaps, crackles, and pops spoken by alien viceroy Poggle the Lesser and crafted by Sound Designer Ben Burtt. "There was a deliberate effort to put clicks and pops [into the Geonosian language] because it was an element that had an insect quality to it," he tells *Insider*. "We liked that sound and had used a little of it in the past—the Jawas had some of that feature to [their language]. As Poggle developed and we saw that he was basically an insect man, I injected clicks and snaps intercut with other sound effects that could be insectlike in their associations: a little bit of dolphin clicks, and sound effects made by blowing on the edge of a piece of paper like a wing flapping."

Burtt, who has also authored the *Star Wars Galactic Phrase Book and Travel Guide*, knew that Poggle's speech would be subtitled on screen but read Poggle's lines in English during sound development for timing purposes. This gave the alien speech a familiar cadence and intonation. "You might say it's a derivative of English without being in English," Burtt explains. "It has the emotional feel of it despite [the audience] being

unable to understand the words." Underneath the layered sound effects in the final mix of Poggle's lines is a vocal performance by Ernie Fosselius.

Like many insects on our planet, Geonosian society is organized around the hive and stratified into job-specific castes. Drones perform all the hard work, aristocrats are politicians that luxuriate in the fruits of the drones' labor, and queens (not seen in Episode II) lay all of the hive's eggs. When Anakin and Padmé enter the hallway leading to the droid factory, hidden worker drones arise seemingly from the rock itself as if they were stone gargoyles. "Originally George wanted the Geonosians to blend into their environment," says Concept Design Supervisor Doug Chiang, "so we explored the notion that they could change colors like chameleons. That idea is still there in the final design, although using light and shadow." One thing that Geonosians of every caste enjoy is carnage. The crowd erupts in cheers when Anakin, Padmé, and Obi-Wan are about to be eaten by monsters, but when the Jedi Knights counterattack the Geonosian onlookers get more carnage than they bargained for.

For the voice of Poggle the Lesser, Sound Designer Ben Burtt transformed the vocal performance of Ernie Fosselius.



CLAWDITES

Shapeshifting characters have been a part of storytelling since before Zeus transmuted into a swan so he could mingle with the common folk. The very act of cloaking one's appearance is deceitful, and therefore such characters possess motivations that are almost always unsavory.

Zam Wesell, Episode II's resident Clawdite, fits this mold perfectly in her attempts to poison Senator Amidala and shoot Obi-Wan

Kenobi in the back. But Zam wasn't originally slated to be a shapeshifter at all. Various concepts pictured Amidala's assassin as a human male, a human female, and an alien before she became what Obi-Wan calls a "changeling" in the version released to theaters, in which a computer-generated Clawdite face occasionally obscures the features of actress Leeanna Walsman. "I'd thought of it early on but I'd never pursued it," George Lucas says in *Mythmaking*. "Then, once I saw the cut, I decided to put it in again. I thought Zam needed to be more exotic and interesting, and this was a way to do that." One casualty of the change was a sly joke included an earlier script draft (when Zam was merely a female bounty hunter) that tied her lethality to her gender, not her species:

OBI-WAN: Do you see him?

ANAKIN: I think he's a she.

OBI-WAN: Then be extra careful.

Zam's species, the Clawdites, are an off-shoot breed of the reptilian aliens called Zolanders (not to be confused, of course, with the Ben Stiller fashion-industry movie spoof of similar spelling). Many animals on the planet Zolan are capable of "skin-changing," but it took a radiation bombardment from outer space to awaken a similar ability locked within the Zolander DNA helix. Those who survived to bear this new quality became the Clawdites, who immediately suffered persecution from baseline Zolanders who distrusted their genetic cousins.

So how wild can this shapeshifting ability actually get? The

Expanded Universe seems at odds on the subject. Wizards of the Coast restricts Clawdite characters in roleplaying games to simply altering the color and shape of their skin, which prevents overeager players from morphing into Wookiees at the drop of a hat (and throwing gameplay dynamics out of balance). Yet the *Zam Wesell* comic book from Dark Horse Comics has Zam stretching her arm to impossible lengths like the Fantastic Four's Reed Richards. The simplest fix is that Zam, being tops in her field, is capable of feats that the average Clawdite can't duplicate. Anyone who has ever seen Michael Jordan make a rim-rattling dunk can understand.

BESALISKS

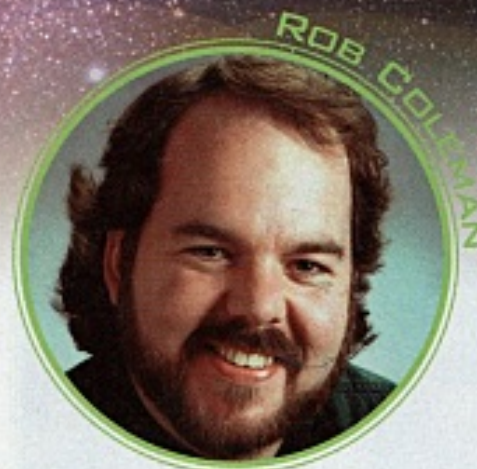
"We've learned through the years that no matter how strange a character is, audiences have to be able to connect to a face of some kind," says Animation Director Rob Coleman in *The Art of Episode II*, neatly underlining one of *Star Wars*' core design principles. "So Dex had two eyes, a nose, and a wide mouth. We also gave him a bum leg so he would walk with a limp." But don't feel too bad at the infirmities suffered by Dexter Jettster, Episode II's four-armed Besalisk. Watto the Toydarian bore a similar limp during Episode I's development, so it seems that *Star Wars*' CG creatures will forever be at the mercy of their animators.

Dexter Jettster came to life through the gravely voice of actor Ronald Falk and the CGI stylings of Rob Coleman and his crew. Inspired in part by Mel Sharpley, the gruff



Australian actress Leeanna Walsman was bounty hunter Zam Wesell.





short-order cook from TV's *Alice*, Dex is as comfortable dispensing arcane trivia as he is at flipping meat patties. His identification of a Kamino saberdart carried by Obi-Wan sets a thousand larger events in motion.

Dexter's girth is so prodigious that he barely fits into his pants, but his waistline can't be blamed solely on diner food. Besalisks come from the frosty world of Ojom where a state of perpetual winter often forces the natives to store food and water in their fatty tissues to prepare for lean periods. This has given Besalisks an unfair reputation as gluttons and saddled them with a notoriety for poor personal hygiene—when Besalisks are in any setting that isn't refrigerator-cold, they sweat buckets. Despite this, Besalisks are naturally gregarious and like to ingratiate themselves into large, mixed-species communities where they usually excel. Dexter seems to love his stint as a restaurateur despite the long days spent in a hot kitchen.

Though Besalisks look vaguely reptilian (and their species name calls to mind the mythological basilisk), they are actually the evolutionary endproducts of giant birds. A

Besalisk has a distinctive throat-wattle and tiny feathers along the scalp. A headcrest of bone sits atop the cranium like a skull-cap. While male Besalisks like Dexter have four arms, females of the species can have as many as eight. The men don't stand a chance in a wrestling match.

NAUTOLANS

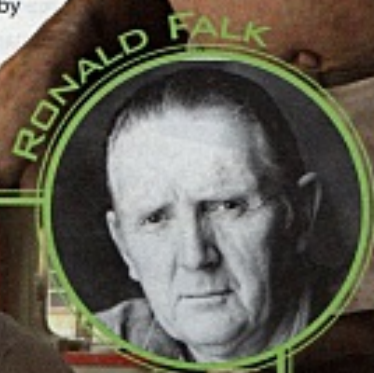
Just as Ric Olié's redundant observations in Episode I ("Coruscant—the entire planet is one big city") earned him the fan nickname Captain Obvious, Jedi Knight Kit Fisto's heroics in Episode II have been overshadowed by one nagging thing: *that smile*. Viewers mesmerized by the glittering grin Fisto flashes after he Force-shoves C-3PO to the ground might miss the alien weirdness of his native species, the Nautolans. Fisto's profile is dominated by a dozen or more fleshy tentacles. His shiny black eyes appear to be all pupil, and his hands are heavy and clawed.

Were it not for the grin, Kit Fisto might look downright sinister—and fittingly, he originally came to life as a concept illustration of a male Sith. Artist Dermot Power received a request from George Lucas to recast his bad-die as a good-guy Jedi (eventually played on screen by Zachariah Jensen). "I

put him in the standard Jedi gear and made his face softer," Power recalled in *The Art of Episode II*, "but tough enough to look like he could take care of himself."

Kit Fisto would likely agree with that sentiment. Nautolans are strong and hardy, with rubbery hides that can shrug off damage and skeletons sheathed in cartilage to prevent breakage. Nautolans are a truly amphibious species, able to breathe both air and water. Their homeworld of Glee Anselm

Ronald Falk provided the voice, and the magicians at ILM, led by Animation Director Rob Coleman (above), combined forces to create Dexter Jettster.



is suitably soggy, inundated with oceans, rivers, and bogs. Beneath the water's surface, Nautolans become veritable bloodhounds, able to distinguish scents as easily as other species distinguish words. Each head-tentacle detects a different olfactory signature. Even their language is designed to be spoken underwater. Above the waves their scenting ability is cut by more than three-quarters, yet Nautolans are still so sensitive they can detect a person's mood just by sniffing the pheromones in the air.

SANDI FINLAY



Sandi Finlay is better known in Australia for spinning tunes than for spinning schemes as Palpatine's Umbaran aide.

Kit Fisto appears to have survived the pyrotechnic Battle of Geonosis, so perhaps he'll return in Episode III. In the meantime, the amiable amphibian has appeared in a supporting role in Scholastic's *Jedi Apprentice* series of young-adult novels.

UMBARANS

Pasty-skinned and cadaverous, Palpatine's aide Sly Moore resembles a Goth music fan crossed with a zombie. Her role in Episode II is blink-and-you'll-miss-it, which seems fitting for an Umbaran (as her secretive alien species is known). The name is a play on umbra, or shadow, and indeed the Umbarans have made a name for themselves as manipulators who whisper from dark corners.

Brought to the screen through the quiet presence of Australian actress and disc jockey

Sandi Finlay, Sly Moore is Palpatine's staff aide. How much she knows about Palpatine's true intentions is unknown, but no self-respecting Umbaran would allow herself to be misled when a person in power is concealing sinister secrets. Sly's high-collared robe is an Umbaran shadowcloak, and its plain-white folds conceal vivid patterns invisible in every wavelength except the ultraviolet.

Despite their low profile, Umbarans have been around since the formation of the Republic—nearly 25,000 years—and have consistently shunned lives as conquerors and statesmen in favor of the power behind the throne. Umbarans played a key role in identifying Jedi-in-hiding and secret members of the Rebel Alliance during the oppressive rule of the Empire.

Appropriately, the wraithlike Umbarans hail from the smoky Ghost Nebula in the Outer Rim Territories. Their home planet Umbara is so gloomy that the natives come



Stunt performer Zachariah Jensen made Jedi Kit Fisto unforgettable with one flash of his brilliant smile.



MATT DORAN
Gossams

immuno-resistance to industrial pollutants and other toxins, which might prevent him from keeling over should he ever sample one of his intoxicating but aptly named death sticks.

Short and vaguely reptilian, the computer-generated Shu Mai would have fit in quite well among Episode I's Podracer plots. As the member of Count Dooku's

Matt Doran should really rethink his characters' lives after appearing as both the smut-peddling Mouse in *The Matrix* and the deathstick-dealing Elan Sleazebaggano in *Attack of the Clones*.

equipped with the ultraviolet equivalent of built-in night-vision goggles—eyes that can see in conditions of near and total darkness. Like night-vision goggles, however, Umbaran irises can be overwhelmed by a sudden flash. While hypersensitive eyes and fish-belly skin are okay for the twilight duskiness of Umbara or a political boardroom, an Umbaran isn't likely to survive long on a world like Tatooine without shades and a gallon of SPF 30.

BALOSARS

Elan Sleazebaggano, played by *The Matrix*'s Matt Doran, would look perfectly human were it not for the wobbly antennae sprouting from his head—an accessory not seen much since Ray Walston's stint as a cosmic houseguest on TV's *My Favorite Martian*.

Owner of a weak mind and an unfortunate surname, the death-stick-dealing Elan Sleazebaggano is adept at sleight of hand—watch him pocket the proffered death stick

when Obi-Wan refuses his offer of a fix. Yet unlike Episode I's Watto, who possessed a Toydarian's natural resistance to Jedi mind tricks, the stylish Sleazebaggano jumps at the Jedi's mental bait. Turning on his heel, he leaves the Outlander nightclub, presumably to contemplate a change in career.

Elan's life of crime isn't an unusual occupation for a Balosar. The species inhabits the reeking Core World also called Balosar, which was rendered nearly uninhabitable by factory smoke, consumer castoffs, and industrial sludge. Those without plum jobs in the planet's corrupt government spend their days laboring in sweatshops; it's little wonder that offworld Balosars resort to any means to score a little cash.

One thing that Elan Sleazebaggano and other Balosar crooks have on their side is an otherworldly sense of hearing. The two antenae atop a Balosar's head can listen in on a whispered conversation from halfway across a room. The antenae can also be retracted beneath the hairline should the Balosar wish to masquerade as a human. Sleazebaggano also has his species' natural



The spindly Shu Mai was known as "space granny" to the animators who created her.





round-table conference who expresses concern that their meeting could be considered treasonous, she earns notice for her chattering voice and the metal neck-extension rings binding her throat, a custom in practice today among the Padaung women of Myanmar.

Shu Mai is a Gossam, an opportunistic species whose green hides mirror the envy in their hearts. Gossams always want more and will bulldoze over anyone in their rush to make a quick buck. They're also vain, wearing platform shoes when meeting business clients with whom they have a significant height disparity. Perhaps the species' insecurities spring from something as simple as its own name—"Gossam" evokes the word gossamer and calls to mind something weak and insubstantial.

Shu Mai earned her place at Count Dooku's table through her control of the Commerce Guild, a conglomerate of mining companies and other raw-material producers active throughout the galaxy. Those giant mechanical spiders in Episode II's climactic ground battle are just one example of the Commerce Guild's economic might. Shu Mai is the first Gossam in history to lead the organization, a fact which has cheered the Gossams back home on Castell, where the locals are either indentured wage-slaves cranking out cheap manufactured goods for the Commerce Guild or hyperspace pirates raiding the trade lanes.

Fans of the Expanded Universe got a first look at Shu Mai several months before Episode II's release in the Alan Dean Foster novel *The Approaching Storm*. There, Shu Mai manipulates events to draw Obi-Wan and Anakin into a deadly conflict between a planet's high-plateau nomads and its city dwellers. In the movie, Mace Windu's line "[Obi-Wan] has just returned from a border dispute on Ansion" refers to this offscreen event.

TOGRUTAS

"George wanted the Jedi Knights to represent the variety of sentient life in the *Star Wars* universe," says Doug Chiang in *The Art of Episode II*. The Jedi warrior Shaak Ti is one example of this species diversity, her striking skin patterns of red-on-white branding her as a Togrutu. As portrayed by Orli Shoshan—outfitted with fantastically alien prosthetics—Shaak Ti can't fail to make an impression on fans despite her fleeting screen time during the arena battle. In fact, she has already starred in an issue of the comic book series *Star Wars Jedi*.

Togrutas stand out due to their stripes, their horns, and their head-tails. The stripes, however, aren't meant for display. On the Togruta homeworld of Shili the pattern actually helps them disappear like stalking tigers into the deep savannas of *turu* grass—which is red on one side, white on the other. Together with the other members of their closely knit hunting packs, Togrutas use their natural camouflage to stalk and devour clueless prey like the furry rodents called *thimiars*. (Though modern Togrutas aren't quite so savagely carnivorous, their predatory heritage gives them a ferocious reputation.) Hunting *thimiars* is also the reason why Togrutas have such huge horns. The horns, also known as *montrals*, are hollow echo



ORLI SHOSHAN



Orli Shoshan donned extensive prosthetics to represent her peeps, the Togrutas, as Jedi Shaak Ti.

chambers that allow Togrutas to sense other bodies outside of their line of sight through a kind of unconscious echolocation. Their head-tails even allow them to communicate in a tentacle-twitching form of sign language, the perfect vernacular for silent prowlers. The snaky head-tails, similar to those of the Twi'leks and Kit Fisto's Nautolans, make Togrutas the third *Star Wars* species to proudly sport Medusa mops.

Shaak Ti isn't the only Togruta in Episode II. Sharp-eyed viewers will also note a wee Togruta youngling among the Jedi children of the Mighty Bear clan. Her name is Ashla, which is a subtle tie-in to a much earlier era of *Star Wars*. In the mid-1970s, the second draft of what would become known as *Star Wars: A New Hope* referred to the dark side and light sides of the Force as the Bogan and the Ashla. Nor is little Ashla the only Togruta recipient of name recycling—Shaak Ti shares a first name with Naboo's balloon-bodied shaaks, cowlike herd animals that were first named during story development of Episode I.

SKAKOANS

Why does Wat Tambor, leader of the Techno Union and guest at Count Dooku's conference table, wear a flashy suit of armor from head to toe (a look described by Episode II Concept Sculptor Michael Patrick Murnane as "Flash Gordon and art deco")? It's not vanity, nor is it germ-phobia. Wat Tambor is a Skakoan—and, if he doesn't wear that suit of armor, he'll explode.

The planet Skako is a Coruscant-level metropolis, yet the pressures of its methane atmosphere are so high that human visitors to the world would be crushed like a grape on the wine press. Conversely, Skakoans who ventured offworld into "normal" atmospheric

environments would burst like overinflated balloons. Pressure suits are a lifesaving necessity for Skakoans, and the intricate designs on Wat Tambor's particular outfit speak to the professionalism and expertise of Skakoan artisans and engineers. As the most influential species in the Techno Union (a pan-galactic consortium of tech corporations), Skakoans are respected masters of microelectronics and advanced manufacturing processes.

The pressure suit requires Wat Tambor to issue his commands through a tiny broadcast speaker, triggering a funny moment when Tambor's reply to Dooku is interrupted by an embarrassing feedback squeal. "Originally [in the film] he spoke in a high-pitched voice when answering Dooku, then realized that didn't sound very authoritative, apologized, and messed around with the tuner, and answered the same question in a lower bass register," Ben Burt explained. "It was a joke, but in the final mix George felt it took too much time. What's left in there is just an artifact of the original." When not squealing his Basic, Wat Tambor speaks Skakoverbal, a machine language similar to Binary. A page of written Skakoverbal (called Skakoform) resembles a circuit diagram.

We don't see Wat Tambor burst like a ruptured propane tank in Episode II, but other sources have taken Skakoan physiology to its explosive limit. The comic book *Star Wars Republic* has shown luckless Skakoans detonating when struck by blaster bolts, and the HoloNet News feature in *Insider* #67 described Skakoan commandos annihilating themselves to free Wat Tambor from a Republic prison. So what does a Skakoan look like under the pressure suit? According to Wizards of the Coast's *Ultimate*

Alien Anthology, a "gaunt human with folds of sickly gray-white skin... and a toothless, slit-like mouth set in a perpetual frown." Hey, you'd be grumpy too if you lived your life as a walking bomb. ☹



Wat Tambor's voice-distorting moment of fame was originally a longer joke trimmed down for the final cut of the movie.



CLONE

Field



Genndy Tartakovsky



Paul Rudish



Scott Wills



Bryan Andrews



WARS

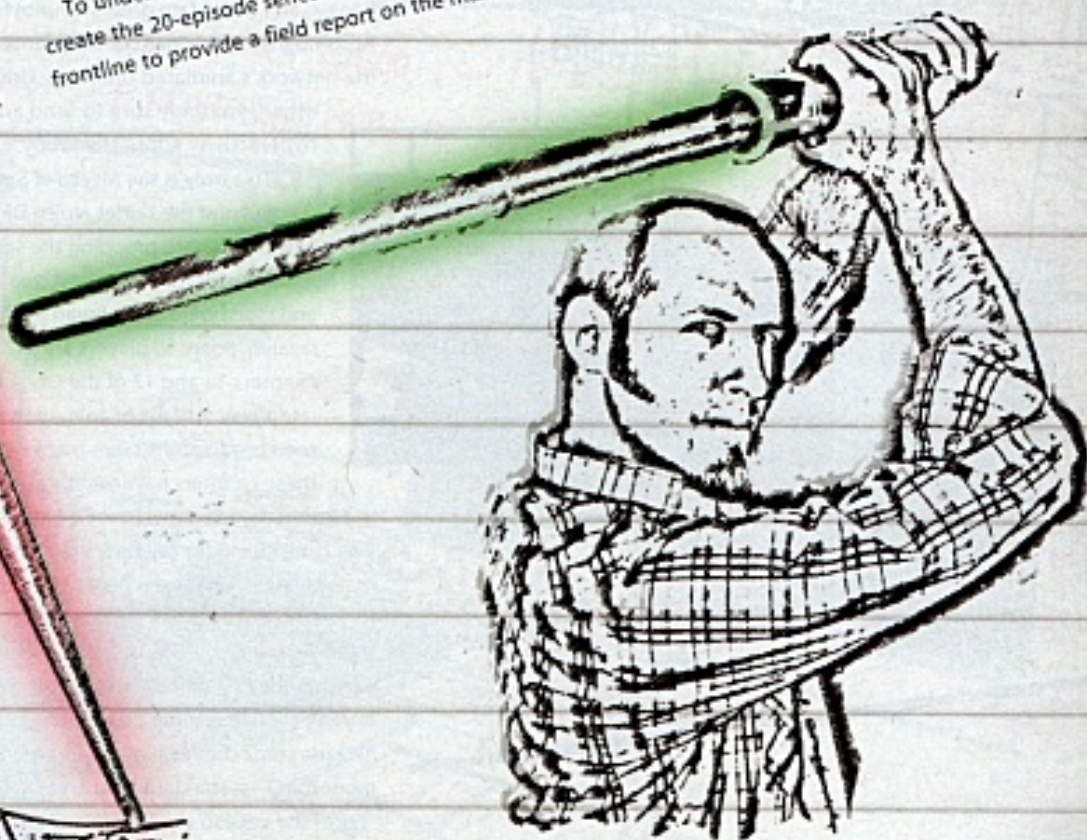
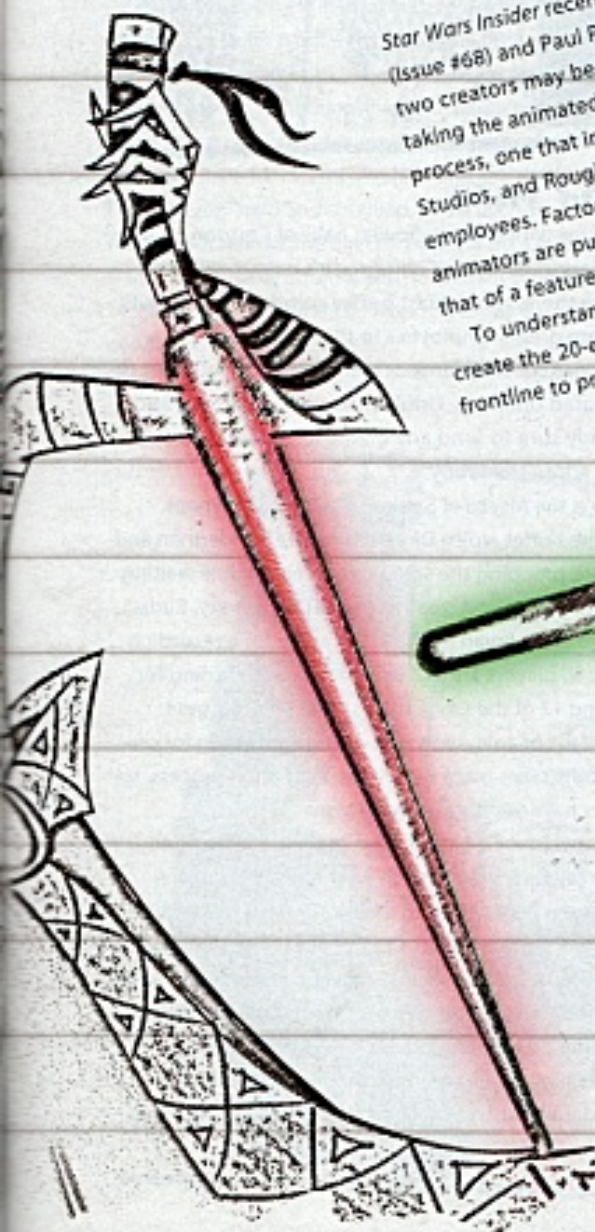
REPORT

A DAY INSIDE THE STAR WARS ANIMATED PRODUCTION

By Eric Moro

Star Wars Insider recently presented profiles on Clone Wars top guns Genndy Tartakovsky (Issue #68) and Paul Rudish (Issue #69). As high on the production's food chain as these two creators may be, what tends to slip by the uninitiated is just how massive an undertaking the animated shorts have been. Each three-minute episode is part of a grand process, one that involves four studios (Lucasfilm, Cartoon Network, Rough Draft Studios, and Rough Draft Korea), two continents, and approximately fifteen U.S.-based employees. Factor in the show's high production values and the fact that many of its animators are pulling double duty on other assignments, and you have an effort rivaling that of a feature film.

To understand how the numerous cogs in the Clone Wars wheel work together to create the 20-episode series that debuts in November, Insider toured the production's frontline to provide a field report on the making of cartoon history.





Sound and Fury

After only five minutes within the hallowed halls of Cartoon Network headquarters in Burbank, California, it's easy to see why people love working there. A breakfast buffet comprised of donuts, bagels, and other fare greets employees in the lobby.

Accompanying this banquet is a large-screen TV airing a number of the network's animated offerings. Original artwork, cool toys, and other eye candy sure to send any grade-schooler into a fit of hyperactivity adorn the lobby.

This truly is the Mecca of Saturday-morning mayhem.

Beyond the buffet, Voice Director Collette Sunderman and a technician are prepping the sound equipment while waiting patiently for the talent and creative team (Tartakovsky, Rudish, and storyboard artist Bryan Andrews) to arrive for a recording session. Soon, all players are in place and voice recording for chapters 11 and 12 of the *Clone Wars* shorts officially gets underway. As fans of animation know, voice recording for cartoon productions takes place before the animation process, so these chapters have yet to take shape visually.

First on the call sheet is voice-actor Andre Sogliuzzo, whose ten-year career includes celebrity voice-match work and scores of animated series. Today he is here to record the oft-imitated mutter of a Federation battle droid. His line reads, "Commence firing. Fire at will." He delivers it flawlessly, but then there's discussion in the booth as to whether the first part of the statement is truly necessary. The debate is settled, the line is trimmed, and Sogliuzzo delivers the shortened side in three consecutive takes (one nasal, one commanding, and one monotone)—a standard industry practice that allows the director to "print" the version she likes best.



The next segment is more dynamic as the performer enjoys the chance to play off of a colleague. He voices Captain Typho in this outing, and the actress beside him, Grey Delisle, fills in as Padmé—and what a fill-in she is. Practicing her lines as the technician checks sound levels, she amazes everyone in the booth with her voice's similarity to that of the onscreen Padmé, Natalie Portman. The connection becomes clearer, however, after Delisle lets slip her intimate association with the *Star Wars* universe.

"I've been playing Queen Amidala in all of the [*Star Wars* prequel video] games," she says. "I also play a lot of generic characters like Fighter Pilot One and things like that, and I did play my 'daughter,' Princess Leia, for a little while."

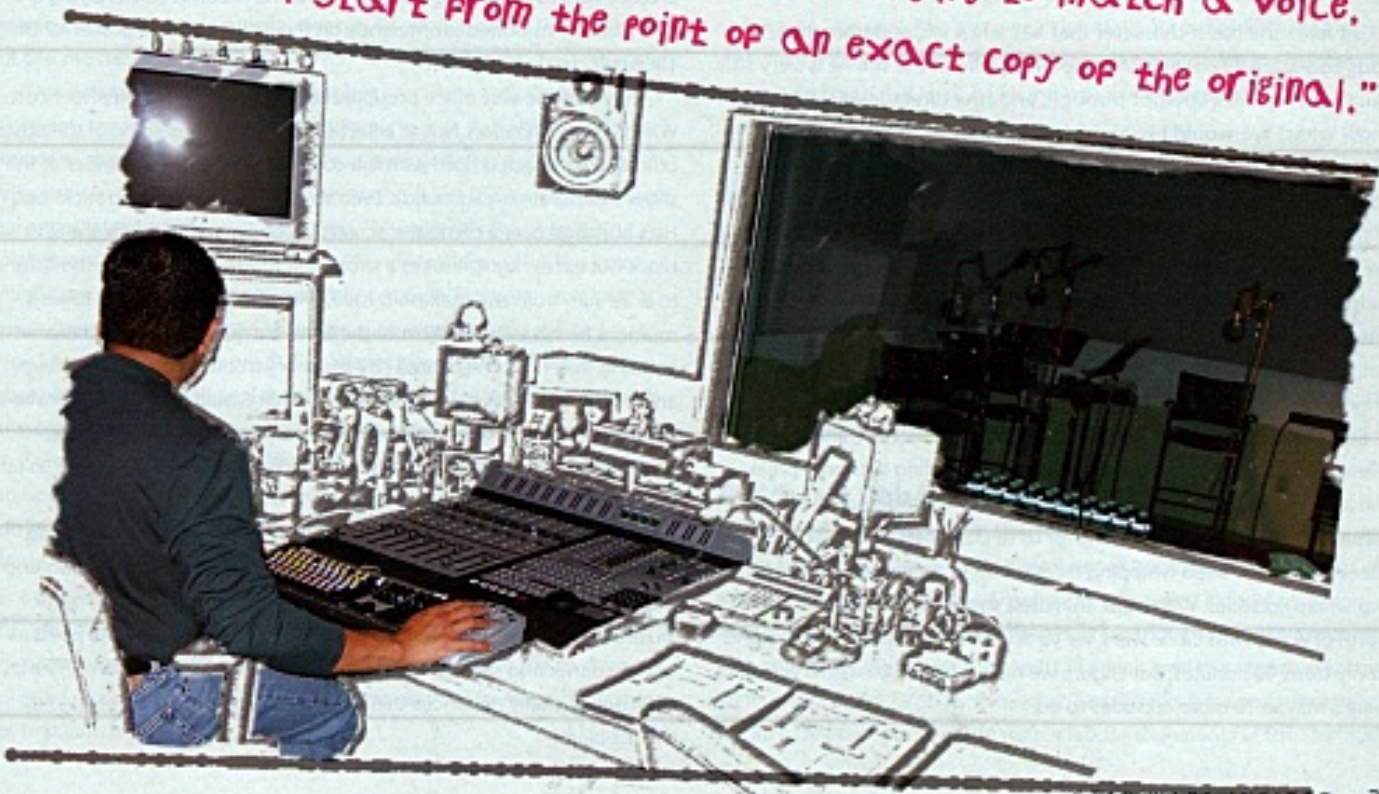
Back to the scene, a pre-recorded clip of the actor voicing Yoda is played for reference, and the two performers complete the sequence with their own lines. Delisle gets Padmé perfectly, while there's some discussion as to the sound of Sogliuzzo's Typho. He, too, manages to match the onscreen actor; however, the folks in the booth question whether the character's accent should be lost for the purposes of the animated series. In no time at all, the crew play *Attack of the Clones* on a monitor, and all in attendance perk their ears to check on the merits of Typho's speech.

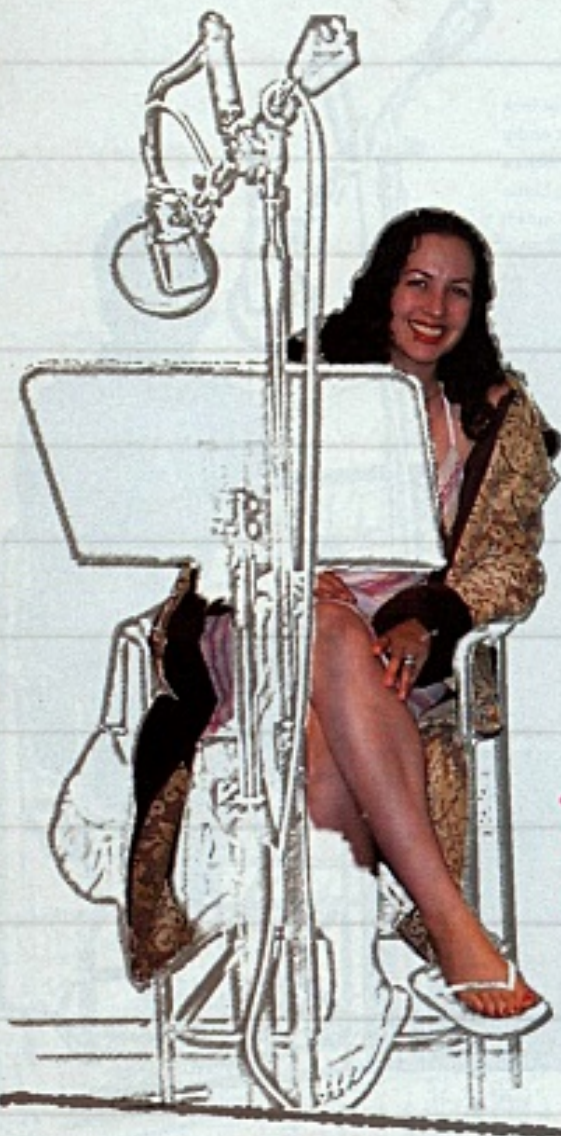
Balancing the desires for authenticity and clarity are familiar concerns for veteran voice actors. The real challenge is one young Jedi know all too well: controlling one's emotions. "Voicing an existing character is different from creating a character because there are set parameters," says Delisle. "For example, if I get too emotional with something, it will no longer sound like the person [I'm trying to imitate] because there's too much of my own organic feeling in it. So for me, it's a smaller and stricter set of emotions. Padmé's very staid and subdued, and it takes a lot to really get her riled. So sometimes the director might want a certain emotion, but it's harder to get it because you have to think how would that voice be able to portray that? You have to portray it within the parameters of what her vocal levels are."

He might not look the part, but Andre Sogliuzzo makes a convincing battle droid and Captain Typho.



"So when you're trying to match a voice, I start from the point of an exact copy of the original."





Grey DeLisle thinks the key to voicing a pre-existing character is emotional control.

"Voicing an existing character is different from creating a character because there are set parameters."

"At least she has a character that has a few wider parameters," adds Sogliuzzo. "For example, Captain Typho in the movie is very stiff. I just read my lines straight through, and [the director was] like, 'You know what? We would like some real passion.' And I'm like, 'What I just gave you is far more than he ever showed in the film.' So when you're trying to match a voice, I start from the point of an exact copy of the original. But as you often find out, the original is not all that exciting when you're just listening to it and not seeing it. So then suddenly, you're torn between really giving something more of an interesting read, but it might steer you from the original character. But sometimes for the purposes of animation, that might be what they want."

Eventually, Sogliuzzo achieves the desired tone, accent, and emotion levels for Typho, and Sunderman wraps the recording session—breaks and all—in a little less than an hour. "Since [the episodes] are all three-minutes, they don't take that long for us to do," notes Sogliuzzo. "Generally, we've been whipping through them pretty quick. Today was two whole episodes. With most animated shows, one episode is a week's worth of work. With *Clone Wars*, we've done three episodes in a day and it only takes 40 minutes. But I figure we have a few more weeks with this; there's maybe 10 more episodes to go."

MOOD LIGHTING

Next on our tour of duty is a journey into the epicenter of the *Clone Wars* operation—the animation department. This wildly decorated space offers a hint as to the personalities of the individuals involved with the project, with toys hanging from every shelf, and comic books laying on every table. Positioned prominently on the wall is a movie poster for the 1968 cult classic *Barbarella*.

An out-of-the-way office occupied by the series' co-Art Director Scott Wills is our destination. Not as eclectically decorated as some of the other offices, Wills' space is filled with full-color renderings for a number of the show's elaborate backgrounds. Even so, it's Wills himself who sticks out: He's hunched over a computer screen, draped in a thick black sheet to block out excess light. It takes a shout and a violent tap on the shoulder to draw him from this makeshift cave, and when he emerges it takes a moment for his eyes to adjust to the light. "I'm just starting on this one painting that's all complicated city shots of just buildings and buildings and buildings," he explains. "I know how that would look in the *Star Wars* movies—CG and just insanely real and rendered—and I'm thinking, 'How can I get that same look fast?' It's tricky, but what we've done so far looks pretty good."

As co-Art Director of the project, Wills is responsible for designing the show's environments—the sets, the backgrounds, the lighting and the mood. Specifically, he paints what are called "key shots"—master illustrations for every setting—from which animators in Korea paint all of the connecting scenes. He hand paints each of these environments and then digitally enhances them, should time allow. But therein lies the problem.



For co-Art Director Scott Wills, the journey to the Clone Wars first passed through *Space Jam*, *The Road to El Dorado*, and the *Quest for Camelot*.

"The main challenge is just that you don't have any time," says Wills. "If you have time, you can really work everything out. And since things are already established [in the *Star Wars* universe], the work is a little less inventive. But I like the *Star Wars* look, so it's about trying to keep that look but still give it a more simplified, stylistic version. So it is challenging in that sense because it's like you're trying to come up with a simple, doable TV version that still has the feel of the movies."

This veteran of such animated projects as *Space Jam*, *Quest for Camelot*, *The Road to El Dorado*, and *Samurai Jack* (for which he also serves as the co-Art Director), comes across more like a reincarnated Vincent Van Gogh than a cartoon animator. "I like to do real experimental and wild color schemes," says Wills. "My normal idea of an alien planet would probably be more surreal—just wilder colors like you might see in a '50s or '60s science-fiction movie. But when you look at what they do in *Star Wars*, a lot of the alien worlds could still be Earth. You know it's the future or an alien planet because of the technology that you see. It's not the color that's unusual. So I want to try and push the color a little."

Star Wars purists need not fret. Wills is perfectly aware there are limits to how far he should go. "I've done a lot of space paintings, and I like to do really wild nebulas and things," he says. "But when you look at *Star Wars*, space is pretty much black. So you start thinking, 'What can I do?' But that's fine, because I actually like that look for *Star Wars*. One of my favorite things about *Star Wars* is that 'used future' [look]. Things seem dirty and used, as opposed to *Star Trek*, where everything is so clean and pristine. I love the sort of used futuristic worlds. I've been painting some of that, and it's really fun to do."

Wills' artist's eye for stylized painting also comes into play when determining the particular lighting of a scene. "Lighting is all about the mood and drama," he says. "We try to get a lot of drama out of *Samurai Jack*, and we're going to try and get even more out of *Star Wars*—just dramatic skies and a real feeling of light. You don't get that a lot in TV; things feel more flat."

Needing to return to work in his dark cave, Wills wraps the interview by turning his attention to the images on the wall and explaining his process in more detail. "It's just tons and tons of paintings that I have to do," he says. "I work at least ten to twelve hours a day, six days—sometimes seven days—a week because there's just so much going on. If I have *Samurai Jack* stuff to do, I'll work with it on the weekend or just here and there whenever I can get to it. Other than that, it's just constantly painting and keying and showing it to Genndy. Making it look as good as I can in a simplified way so that it can be animated."

Art in the Third Dimension

After a quick refueling stop in downtown Burbank, *Insider* flew off to an offsite facility for a meeting that involves yet another important facet of the Clone Wars production: 3-D animation. Founded in 1991 by Gregg Vanzo, Rough Draft Studios specializes in blending traditional cartooning with computer animation, the results of which won the studio an Emmy for its work on the TV show *Futurama*. Tartakovsky has contracted the studio to animate some of the more elaborate elements of the *Star Wars*

series. "If the animation is simplistic, then we'll do it in 2-D," explains Tartakovsky. "If it's an element that just kind of flies through the scene and doesn't do a lot of turns, we'll do it 2-D. But if it's got a lot of complicated moves, then we'll make it 3-D."

The benefit of rendering an object in 3-D is that once it has been digitized and saved on a computer's hard drive, it can be easily manipulated with the click of a mouse. Complicated spins, moves and explosions that once took traditional animators days to paint, can now be accomplished in minutes via a simple computer program.

"There's no shading or rendering on the 3-D stuff, so it still looks as if it's been hand drawn and colored," notes Tartakovsky of the overall process. "Once we have all the backgrounds done, we'll send them to Rough Draft, and they'll start compositing the scenes—just like they would normally, except now they're compositing in 3-D over the 2-D background. Hopefully, they'll look exactly the same."

The series creator predicts approximately 30 percent of the elements seen in the show will be rendered in 3-D, and that's where Rough Draft honchos Gregg Vanzo, his brother Scott Vanzo, and Geraldine Symon come into play. Together with Tartakovsky, the group pours through each episode's elaborate storyboards to determine exactly what elements in each scene will be rendered 3-D.

During their discussion, the group discovers that small creative changes are still being made to the production. For example, Scott points out that missiles followed by smoke trails, as depicted in the storyboards, would not actually occur in space. As a result, Tartakovsky amends the boards, noting that a light streak will replace the plumes of smoke. Other conversations are of a quantifying nature, when exact numbers are assigned to vague descriptors like "a wall of ships" or "hordes of bad guys."

At the end of the meeting, Tartakovsky is whisked off to another corner of the facility where he is shown 3-D renderings of Obi-Wan's starfighter, Anakin's starfighter, a Republic assault ship, a Republic attack gunship, and a close-up of a missile. "This is just an approval process," says Tartakovsky of what he is being shown. "We gave [Rough Draft] all the 2-D drawings, and now they filled in all of the different views of the ships, so we can see it completely three-dimensionally around. So I'm approving all of the modeling because we gave them 2-D drawings, which were flat, and now all of a sudden there's this real 3-D image—like a toy."

Ultimately, Rough Draft will render all of the 3-D elements in its state-of-the-art, 30,000-square-foot Glendale, California, facility—the same location where animation for such hits as *The Simpsons*, *The Powerpuff Girls* and *SpongeBob SquarePants* was created—and then pass its work along to the studio handling the bulk of the animation. This overseas aspect of the production, however, is not as disjointed as one might imagine. Vanzo and his wife, Nikki, founded Rough Draft Korea in 1992. The Seoul-based com-

pany is a full-service facility for overseas production of prime time television, features, music videos and commercials, and will be handling the labor-intensive animation chores for the Clone Wars shorts.

MORAL OF THE STORYBOARD

In the field of animation, the job of a storyboard artist goes hand-in-hand with that of a writer. So much of a story's detail is developed during the pre-visualization process that it makes sense for the storyboard artist to be involved early, helping shape the initial treatment that's eventually flushed out into the all-important boards.

"The way Genndy set up [the Clone Wars production] is more old-school animation style, where the storyboard guys are also like the story/writer guys," says Bryan Andrews. "And that's how it was when I was working on *Samurai Jack*. It would be a really loose treatment, I would be involved in the meetings, my ideas would be [discussed], and then it was up to me to flesh it all out—put in the dialogue, [and so on]."

According to Andrews, all 20 episodes of the Clone Wars have been mapped out and approved by Lucasfilm through what can only be described as a multi-step process. "We had the loose treatment for all the episodes, so we knew roughly the major plot points that were going to happen," he explains. "Then we went back in and, for our purposes, fine-tuned it—expanded it a little bit more so that we knew exactly in detail

what was happening. Then we would board it out and send it up to Lucasfilm to have them give their 'yes' or 'no.' It has pretty much all been, 'Yeah, it's cool! We like it!'"

After receiving Lucasfilm's blessing, Andrews devoted time to fine-tuning the boards that lacked detail—much like the one currently sitting on his desk, a rather pivotal scene in the series'

finale—before shipping the boards off to Korea for animating. "I'm just finishing up my last board," says Andrews. "We have a few major set pieces. We have Obi-Wan Kenobi fight one of the big bad guys, and then we have Anakin fight this other bad guy. Anakin is one of our big characters, so he gets the last big battle. So that's what I'm doing. I was just putting in some final sword fighting/lightsaber battle notes and stuff like that. Now it's more of getting everything overseas for them to animate, but our initial process of boarding is pretty much done now."

To an outsider (even an *Insider*), it's hard to envision just how consuming the task of storyboarding can be. For Andrews, who's worked in the field for nearly five years, it's a process he has down to a science. "In the early stages, a day

would be me thumbnailing the stuff out really rough," says Andrews. "We'll have two weeks to do a board, basically, so the second week will be spent cleaning up what's been okayed by Genndy. Then, if I've just come off a previous board and I'm starting the next one, sometimes I'll need a little bit of downtime to recharge my battery. So it's more me just hanging out, watching *Star Wars* movies, and listening to the music to



Whether it's *Samurai Jack*, *The Powerpuff Girls* or *Dexter's Laboratory*, Genndy Tartakovsky and Paul Rudish take turns writing or directing.



Storyboard artist Bryan Andrews listens to the soundtracks to recharge his Star Wars batteries.

"Every episode has a little something that's too sweet for words."

get into the feel of it—reading my notes and just preparing. Then I start roughing the stuff out, still blasting the Star Wars music and watching Star Wars movies on my computer. Then once I pitch it to Genndy, the clean-up process might be a bit different depending on how drawing-intensive it is. For example, if there are tons of clone troopers in the episode, it takes a little bit longer."

Having had a hand in the development of every episode, Andrews is the person to talk to when it comes to story specifics. While he remains as tight-lipped as his co-workers, he does let slip that the animated shorts will revisit certain elements touched upon in the prequel films. "We're doing stuff that's exciting for us to do, playing with elements like pouring rain and a lot of other stuff to sink your cinematic teeth into," says Andrews. "We're trying to push certain aspects of Star Wars, and one of those is what's being done with the Jedi. In the movies, you see little hints of what they're capable of, but they don't dwell on it too much. We're trying to take that and run with it. In Episode I there's a moment where Obi-Wan and Qui-Gon do this really fast run, and you never see them do that again. But you're like, 'Hey, that's a cool ability.' So we've got Jedi doing that as a combat tactic—they'll be in the middle of a fight and then they'll quickly blur to the side to avoid a strike."

It proves difficult for Andrews to pinpoint a favorite episode, noting he's too attached to really differentiate between them. "Every episode



has a little something that's too sweet for words," he says. "The one where Obi-Wan Kenobi fights his main bad guy, [Durge]. I kind of like how that fight turned out because it's fast and brutal. I also love the two Mace episodes. He's on his own, beating the heck out of tons of droids in pure Jedi style and that was a lot of fun. We don't really get to see Mace do too much in the movie—just a little bit at the end of Episode II—and he's supposed to be second to Yoda, so it was our chance to really flex Mace's muscles. But I would have to say the Anakin fight is my favorite episode. When you talk Star Wars, it all comes down to the saber duel, and when you've got two main characters doing a big saber duel for two episodes—you're in heaven!" 🍷

ALIEN FACES

STUART FREEBORN ON STAR WARS MAKEUP EFFECTS

By Ron Magid

He created arguably the most famous faces in the Star Wars universe. From the towering Chewbacca to the diminutive Yoda, from Obi-Wan's beard to Jabba the Hutt's bulk, makeup maestro Stuart Freeborn truly fulfilled George Lucas' promise that *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi* would introduce audiences to "heroes and villains from a thousand different worlds."

Freeborn's career began in 1936 when he was hired to do makeup for the newly formed Korda Brothers' studio in England. Freeborn's talents were immediately tested on a broad range of projects from historical epics to fantasies, including H.G. Wells' *Things to Come*, the granddaddy of *Star Wars*, through a slew of high-quality epics like *The Thief of Bagdad* and *The Jungle Book*, both starring Sabu. After World War II, he did makeup for dozens of films (Freeborn estimates he worked on more than 300 movies) before hooking up with a young director named Stanley Kubrick, who was preparing to make his end-of-the-world black comedy, *Dr. Strangelove* (1964), starring Peter Sellers in three distinct roles.

Freeborn's task, brilliantly accomplished, was to transform Sellers into the

title character, an RAF officer, and the President of the United States.

THE FUTURE BEGINS: 2001

But it was Kubrick's next project that determined Freeborn's future—the epic 1968 science-fiction masterpiece, *2001: A Space Odyssey*. Drawing on the advanced engineering training he'd received as a fighter pilot in WWII, Freeborn came up with the brilliant conceit of marrying make-up with mechanics to create primal man-apes for 2001's opening "Dawn of Man" segment. Rather than just applying foam rubber make-up pieces directly to the actors' faces *a la Planet of the Apes* (released the same year as 2001), Freeborn devised a polyurethane under-skull packed with levers, hinges, and springs that fit over the performers' heads, which was covered with a foam latex ape skin. Freeborn's radical design enabled the actors to extend the level of performance and reality beyond any traditional makeup. "A foam rubber mask [of an ape] is just solid foam rubber, and that's it," Freeborn explains. "But that's no good to me because the anatomy underneath is entirely different. The anatomy [on my mechanical makeup] is in depth right the way through the different textures the same as on a human face or a creature, and when the face moves, it



causes wrinkles according to the shape that it's on. Since real apes could move their lips without opening their jaws, I had to make the masks so the artists could open their mouths a quarter inch without opening the false jaw so they could slip their tongue between their teeth and press two [toggles] with the tip of their tongue that caused the lips to move. When the artists inside opened their mouths wider, you'd see the shape of the muscles come through, forming wrinkles going right up the eyes and round the sides of the nose.

"But the more I did—the more Kubrick would tie me up," Freeborn laughs. "One day he said, 'I want to see the apes eat some meat, then I want to see their tongues lick their lips!' I thought, 'Oh my God!' But I never like to say no to a director, so I added mechanical tongues made of acrylic pieces on hinges, suspended from two cords: one fitted to the top of the mouth, the other to the bottom. When the actor pushed their real tongue up, the cord would pull the tip of the ape's 'tongue' up and if it went downward, the other cord would pull it downward. And it worked!"

MEETING WITH REMARKABLE MEN

Flash forward to the mid-'70s, when George Lucas was trying to get a project then called *The Star Wars* off the ground. Most studios turned the film down, but 20th Century Fox was interested. Why? Perhaps because they'd made the fabulously successful *Planet of the Apes* series, and some executives thought maybe the apelike Chewbacca would attract that same audience. Suddenly, one key to selling Lucas' film was the

heroic Wookiee, but no one in Hollywood could crack the problem of bringing the 8' creature to life. According to Freeborn, it was producer Gary Kurtz who suggested they hire the guy who created the amazingly believable simians for Kubrick's *2001: A Space Odyssey*. Lucas agreed, and while he was scouting locations in Europe, a meeting

was arranged between the 20-something wunderkind and the distinguished makeup artist. "This young fellow of 23 came in with a little beard, and he was walking all around and I thought, 'Bloody cheek! Who the hell's he?'" Freeborn recalls. "Then he came over and said, 'My name is George Lucas.' I thought, 'I've never heard of him.' He said, 'I've just written a script called *Star Wars*. It's got a lot of creatures, and I'd like you to make them.' I said, 'I can't do the film unless I've read the script.' So he gave me his script and said, 'Here's my telephone number in London. Give me a ring when you've made up your mind.'"

Although Lucas was certain that the 2001 apes were the key to Chewbacca, Freeborn wasn't sure whether he wanted to work on *Star Wars*. "I got halfway through the script and I said to my wife, 'I don't think I like this film. I don't think I'll do it.' Then I thought, 'Well, might as well finish it now that I've read so much.' The minute I was three quarters of the way through, I thought, 'Suddenly I can feel something about it. I think it's very good. I'll do it.' I phoned up George, and he said, 'Oh, great!' And that was it."

CHEWIE WARS

Freeborn immediately set to work envisioning Chewbacca, who was depicted in Ralph McQuarrie's original sketches as everything from a squat beast with wild fur to a taller creature with angular features. Freeborn's take was far more elegant, a cross between ape and dog with slicked back hair that ennobled the character. "I thought, 'This [look] will suit him better,' and George came up and said, 'That's it, don't change it,'" Freeborn recalls. "I like to design full size in clay. It's bigger, and you get more finish on it, and because it's 3D, it makes a difference. After working two years on the monkeys in 2001, I certainly knew how to insert all the mechanisms to make Chewbacca's lips move separately and so on, and it was a bit easier since we had a bit more room to put [the mechanics] in. It's quite a complicated business, but simple when you know how."

While designing Chewbacca's head was relatively easy, making the character 8' tall presented some big stumbling blocks. "The tallest actor I could find was 6'9"," Freeborn says. "I thought, 'I can't build his head up to make him 8'." George said, 'I don't care what you do, he's got to be 8'.' but I couldn't find anybody. I was sitting in the studio having a cup of tea looking very nervous, and then a lady came over who had worked with me in a film a year previous, and she said, 'Hello, Stuart, you're looking worried. What's up?' so I told her. She said, 'Funny you should

From Ralph McQuarrie's concept sketches to the final costume, Chewbacca became distinctly different from the stars of *Planet of the Apes*, whose popularity may have helped persuade the studio to take a chance on *Star Wars*.





say that, not long ago I was at Croydon Hospital, and they had a very tall porter.' I got on the phone to Croydon Hospital and said, 'I believe you have got a tall porter there.' And they said, 'Oh yes, that's right. He's 7'4". I said, 'That's just what I am looking for.' So I told George, 'I've found a man who is 7'4", and I think I could build him up to give you 8'. George said, 'Get him down and see if you think he can handle working the

mechanics with his mouth and tongue, and then, if you think it's okay, contact me, and I'll test him out to see if he can take direction.'

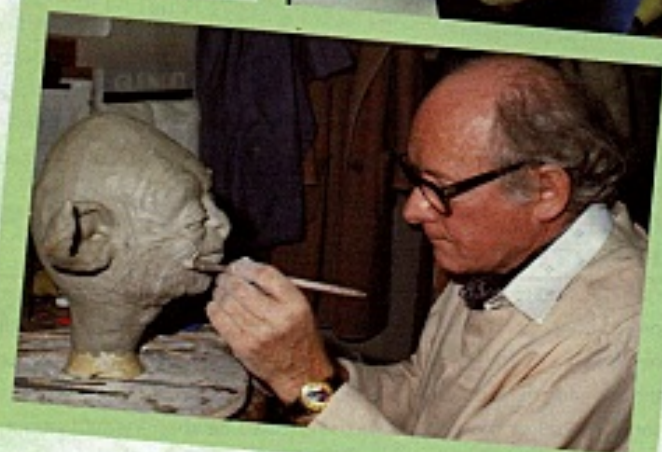
"So Peter Mayhew came in, and I told him what he had to do and he was quite an intelligent fellow and said, 'That's fine, I can manage that.' Then I phoned George and said, 'He's great to me.' So George sent his assistant down to pick him up, and he tested him. George phoned me and said, 'I think he'll do fine. He is able to take direction very well. Carry on with him. We'll sign him up.' Which we did. So that's how he came about. And then I built this extra 4" on his head and 4" on his feet and I got him up to 8' exactly."

EMPIRE BUILDING

The challenges on *The Empire Strikes Back* were both bigger and smaller. Freeborn's greatest task was to design and build Yoda, a full-fledged character who had to be played convincingly by a hand-operated puppet. The first issue was creating the look of the diminutive Jedi master,

which Freeborn based on a surprising source. Following initial concept art by McQuarrie, "I thought, 'I've got to make it amusing to look at, and my face is amusing, so I'll model my own face,' but then I thought, 'No, he's got to look intelligent' so I got pictures of [Albert] Einstein, who was a very intelligent man," Freeborn remembers. "Then I modeled in the clay all the wrinkles of Einstein. He's got

[LEFT] Chewbacca and his alter-ego, 7' 4" former hospital porter Peter Mayhew. [RIGHT] Stuart Freeborn helps puppeteer Frank Oz discover that Yoda fits like a glove. [BELOW] Freeborn puts some finishing touches on Yoda's face. [BOTTOM] Freeborn discusses a concept sketch with *Empire Strikes Back* director Irvin Kershner.



dozens of wrinkles around his eyes and mouth, so I put them all the way 'round Yoda's eyes and mouth so that even if people didn't recognize it as Einstein, it would somehow say something in their minds that connects with somebody very intelligent. I think it worked, because they all seemed to like it."

But what to do about Einstein's famous moustache, since Yoda's face was hairless? "I modeled his lips in the shape of Einstein's top lip and just put a few little wiggles in it to match the rest," Freeborn reveals. "Somehow, the whole shape and the wrinkles suggested Einstein vaguely, subconsciously. And when George saw it he said, 'That's it! Just what I want.' So that was how he came about."

While Frank Oz physically operated Yoda and provided his voice, Freeborn supervised the radio control and cable-actuated aspects of the character. "Frank used his fingers to make the mouth open—his first and third finger operated the top lip and the thumb worked the bottom lip," Freeborn says. "But when I saw the rushes, I thought I'd like to give Yoda more movements. I wanted him to frown, and I wanted him to raise one eyebrow and not the other. Along with the frown, that would give it a lot more expression and a sense of what he was feeling and all that."

Freeborn was using several servomotors hidden within Yoda's skull to create other movements—like eyeblinks—that Oz couldn't, but there was no room left to add an extra motor to achieve the frowning action he desired. "I had no room because Frank's finger was in the way," Freeborn laughs, "so I told Frank, 'I am going to put a little hole in the urethane under the forehead and glue a thimble through the hole in the urethane onto the foam





The slimy, sluglike Jabba the Hutt came to life only after a team of puppeteers filled his lifeless shell (BOTTOM). Concept sketches by Iain McCaig.



rubber of Yoda's skin. All you've got to do is put the tip of your free finger into the thimble and then when I want it to frown, wiggle your finger up and down and it will frown.' He said, 'Oh no, no, I've got enough to do!' But there was no other way, so I said, 'Frank, I'm going to ask you again. Please will you see if you can do it? I'm going to have to cut your bloody finger off if you don't!' and he looked at me and said, 'Oh well, all right.' So finally he did that as well."

JABBA'S REVENGE

Fortunately, no amputations were necessary to create *Return of the Jedi*'s most memorable creature, the mountainous Jabba the Hutt. However, the monstrous gang lord did eat up a lot of clay—tons of it in fact. "I got the carpenters to build a framework first, but even so, I had to pour four tons of clay over the framework and then model it into Jabba the Hutt," Freeborn says. "After I took plaster casts of it, which made great big molds, I had a whole room converted into an oven to run Jabba's foam skin."

Once Freeborn had cast the foam rubber pieces and seamed them together, he mounted the entire skin onto a lightweight framework to support its shape and articulate the creature. Two puppeteers, whom Freeborn dubbed the "Astronauts," sat inside Jabba's head and together manipulated the cables that made his eyes blink, tongue loll, and mouth open. "One man couldn't do it all, so the two of them sitting next to each other in the head and neck did all the movements together," Freeborn says. "Their own arms went into Jabba's foam rubber arms so they could really make him move around and toss the frogs and things into his mouth, because he was eating and drinking all the time. Jabba ate real expensive live frogs, so I made two tubes in his throat—one for the frogs

and one for the rubbish—and each astronaut had their own throats. When one guy used the phony arm to open the big bowl of water and picked a frog out and tossed into his side of the mouth, it went down into a bucket of water. The other guy tossed the rubbishy stuff into his side of the mouth and it went into the rubbish bucket. That way, when they shot it again, all they had to do was take the frogs out of the one bucket and put them back into the water bowl. We spent weeks rehearsing all this until we got it just right."

Jabba's tail had a life of its own, so Freeborn enlisted a surprising member of the *Star Wars* family to operate it. "The tail had to be able to come up, swing and knock people over, so to make it move I had a lot of rods going through the center and little round pieces to create the shape, which required a lot of strength to make it work," Freeborn says. He got Kenny Baker (R2-D2), "who was very strong, and sat him on a little seat halfway up the tail, just underneath the foam rubber. The tail was controlled by what I called 'saucepan lids' which were two disks with eight cords that made it go up, down, left and right. When Kenny pulled the proper cable on one saucepan lid, it pulled the second saucepan lid in the opposite direction, so the tail would make an 'S' bend and knock people over if necessary."

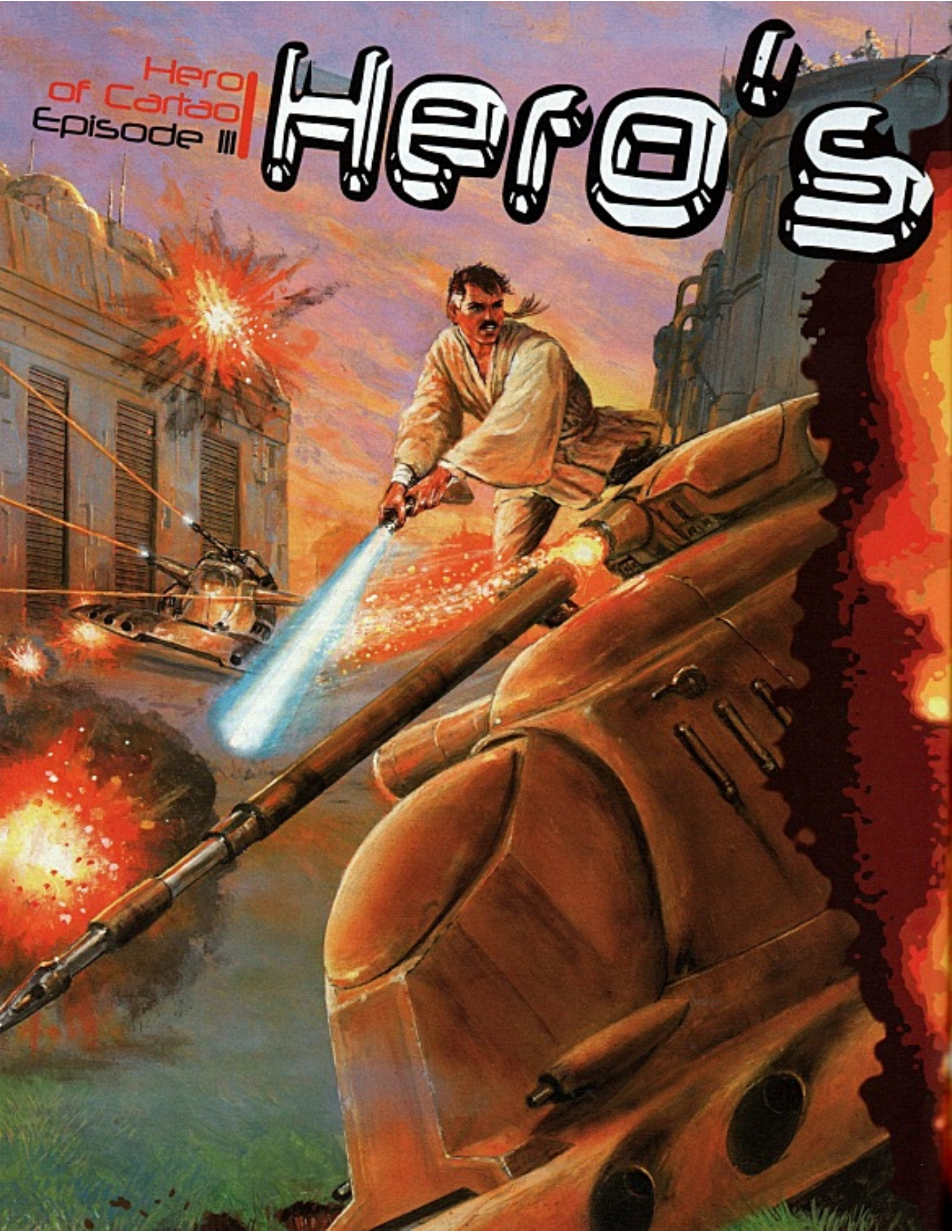
LIFE AFTER STAR WARS

Although Stuart Freeborn never won an Oscar for any of his astonishing achievements on the *Star Wars* saga (nor for his accomplishments with Kubrick), he worked through age 75 and continues to be an inspiration for makeup artists the world over. "Max and Helen (1990) was my last film, an American TV movie shot in Hungary, a true wartime story, and I had to make up a lot of people in a bad state," Freeborn smiles. "I said I was thinking about retiring, but all right I'll do it. So I went over there, and they seemed to be very pleased. I'd been on the film for several months when I suddenly realized that today was my 75th birthday, and if I was at home, my wife would be making a cake and we would be having a party with the children. At the end of the day, I cleaned the artists up, and an assistant came in and said, 'They've decided they want you on set to do a pair of hands, please come with me.' So they took me next door, which was a big restaurant, and I went in and they were all there—the whole lot. In the middle was a table with a huge cake and written on the top it read: 'This is for Stuart Freeborn, seventy-five years old and still working.' There was music and dancing, and they made quite a thing of it. It was



Hero
of Cartao
Episode III

Hero's



End

A Tale of the Clone Wars

by Timothy Zahn

The streets of Foulahn City were dark and deserted as Kinman Dorian picked his way through the litter of broken droids, small missile craters, shattered buildings, bodies, and the general clutter of war. The military comlink he'd borrowed from Commander Roshton had allowed him to listen in on the Republic side of the battle, and he'd known the fighting here and at the Triv Spaceport had been fierce. But even that knowledge hadn't prepared him for the actual carnage the soldiers had left behind.

A half dozen craters overlapped each other across the street in front of him, half filled with rubble from the buildings the missiles had destroyed and a few mutilated bodies of the civilians who'd been caught in the crossfire. The fighting here must have been particularly bad, he decided, with a higher-ranking officer directing the Republic side of the attack. Maybe here he'd finally find what he was looking for.

He hoped so. It was well after midnight, he was achingly tired, and the new Separatist masters of this part of Cartao undoubtedly had a curfew in place for the citizenry. The first patrol that spotted him would be trouble, and he wasn't in the mood for arguing with combat droids. Despite the dramatic events and reversals of the past few hours, things were still adhering reasonably closely to Lord Sidious's plan, but that didn't mean Dorian himself had to enjoy the situation. He'd had his fill of battles a long time ago, and very much preferred to stay at his desk in Supreme Chancellor Palpatine's office and handle his schemes and manipulations long-distance.

A glimmer of white to the left caught his eye, and he picked his way carefully toward it through the shattered road material.

Probably just another piece of the decorative white roof trim Foulahn's residents were so fond of, he thought sourly, but it still had to be checked out.

But it wasn't a piece of roof trim. It was the half buried body of a clone trooper. A lieutenant, from the markings on his armor.

Finally.

Under normal circumstances, it would have been the work of perhaps two minutes to dig the body out of the rubble. With the need for absolute silence, it took Dorian closer to ten. But it was worth the effort. Hidden away in the back of one of the survival pouches on the lieutenant's utility belt was an unlabeled datacard. Slipping it into his pocket, Dorian resealed the survival pouch and started to straighten up.

"Halt," a flat mechanical voice ordered from behind him.

Dorian froze in mid-crouch. "Don't shoot," he called, stretching his hands slowly to the sides so that the droids could see they were empty. "I'm an official medical observer."

"Turn and identify," the voice ordered.

Dorian obeyed, turning carefully on the uncertain footing. It was a complete patrol, all right: six of the old-style battle droids, one of them standing slightly in the lead. In the dim light, Dorian couldn't tell whether there was anyone of command rank among them. "Identify," the droid in the lead repeated.

"My name is Kinman Drifkin," he told them. "I'm a member of the Aargau Medical Observer Corps. We're a neutral power sworn to observe and report on any atrocities taking place during this conflict."

The droid seemed to digest that. "Come forward," he ordered. "Do you have official identification?"

"Of course," Dorian said, slipping his hand into his ID pocket as he walked toward the group. The droids lifted their blasters warningly as he withdrew his hand, relaxed slightly as they saw he held only a datacard. "Which of you has a reader?" he asked.

"I will take it," the spokesman said, shifting his grip on his blaster and extending a claw-like hand.

Dorian stepped to him and handed him the datacard. So this one was definitely the leader; and at this distance, he could see now the pale yellow markings of a command officer on its head and torso. Excellent. "I believe you'll find my credentials are in order," he added, glancing casually around. There was no one else in sight, human or droid.

"We will see," the officer droid said, taking the datacard and sliding it into a reader slot set into the lower part of its jaw line. "It says here that your assigned observation area is—"

"Barauch seven-nine-seven," Doriana said in a low voice. "Filliae gron one-one-three."

The officer broke off in midsentence. Doriana eased a few centimeters to his right, watching to see if the droids and their weapons would track his movement.

They didn't. To all appearances, the entire squad was frozen and oblivious. "I'll be crocked," Doriana murmured to himself, feeling muscles relax that he hadn't noticed were tense. So, the magic backdoor lockout code that Sidious had given to him actually worked.

And if the lockout code worked... "Pinkrun four-seven-two aprion one-eight-one-one," he said, reaching out to the spokesman's jaw and retrieving his false ID. "Backskip three minutes; pause one minute; restart. Execute."

The patrol gave a group shiver. "Accessed," the spokesman said, his mechanical voice sounding somehow even flatter than it had before.

Smiling tightly, Doriana sidled past them, heading back the direction they'd come from as quickly as he could manage without twisting his ankle on the loose stone. He had just one minute to disappear before the droids came out of their freeze and restarted their patrol, with this little incident conveniently erased from their group memory. He reached the nearest corner and ducked around it, pausing there to listen. A few seconds later he heard the distinctive clunk as the droids came to life again. With more clattering, they continued on their patrol, their footsteps fading off into the night breezes. Smiling again, Doriana detached himself from the wall and headed back toward the Binalie estate.

"You all right?" a voice asked softly from the shadows.

Doriana jumped violently. "Who's there?" he hissed.

"Relax," Jafer Torles calmed him, stepping into view from a doorway, his lightsaber ready in his hand. "It's just me."

Doriana took a deep breath. "You nearly stopped my heart there," he said reproachfully. "In the future, kindly practice your Jedi skulking techniques on someone else."

"Sorry," Torles said with a faint smile. "But for a moment there I thought I was going to have to demonstrate more than just skulking. What happened over there?"

"What do you mean, what happened?" Doriana hedged, wondering uneasily just how much the Jedi had seen. "It was just a standard security patrol."

"Who looked at your ID and then let you go," Torles said pointedly. "Since when do the Separatists give free passes to Palpatine's advisors?"

Doriana started breathing a little easier. So, the Jedi had been close enough to see the confrontation, but not to hear what was said. Good enough. "No free passes for advisors, no," he told Torles, digging out his false ID again. "But plenty for neutral observers. Kinman Drifkin, Aargau Medical Observer Corps, at your service."

"Cute," Torles said. He took the ID, peered at it, and handed it back. "Holds up to baseline scrutiny, does it?"

"As you saw," Doriana reminded him, putting the datacard away again. "Supreme Chancellor Palpatine can hardly afford to let his people get picked up by the enemy in the middle of a war zone. Speaking of which, what are you doing out here, anyway?"

"Funny; I was going to ask you the same question," Torles said, his voice suddenly going a little odd. "Lord Binalie said you'd gone into the city and asked me to see if you might be in trouble. So what are you doing?"

"Feeling mildly pleased with myself, and ready to get out of here," Doriana told him. "Has Lord Binalie found a place to settle in yet?"

"We've got one, yes," Torles said.

"Good," Doriana said. "Take me there, and we'll all sort it out together."

For just the briefest moment Torles continued to gaze at him in that discomfiting way Jedi all over the galaxy seemed to have learned to perfection. Then, reluctantly, Doriana thought, he nodded. "All right. Follow me."

He headed off down the deserted streets. Doriana followed, scowling to himself. It was Torles' fault, after all, that the situation had ended up the way it had, with Roshton and his clone troopers holding the plant while the Separatist droid armies waited uselessly outside. It wasn't at all the way Darth Sidious had planned this operation, and he winced as the thought of what the Sith lord would say about it the next time Doriana contacted him.

Still, the situation was far from lost. Republic reinforcements were undoubtedly days away, which gave Doriana time to put things back on track.

And as for the Jedi...

He gazed at Torles' broad back as the other picked his way around yet another missile crater. Now that he thought about it, Torles' unabashed heroics tonight might actually work to Doriana's advantage. Certainly the other had risen to new heights of respect and prestige in the handful of days since Doriana had landed on Cartao.

Which would make it that much more of a pleasure to bring the Jedi down.



With the tunnel under the Spaarti Creations' south lawn collapsed and impassible, there was no longer any reason for the Neimoidians controlling the Separatist forces to occupy the Binalie estate. They had occupied it anyway, probably out of spite for the way Torles had helped chase them out of the mansion not too many hours earlier. With his home occupied by battle droids, it had become necessary for Lord Binalie and his son Corf to find other accommodations.

The estate's greenhouse had been probably the least likely possibility, given the near-complete visibility through the building's long transparisteel panels. Which was precisely why Torles had suggested it. What any searchers would assume—at least, what Torles hoped they would assume—was that there was no chance of anyone hiding in such an open place and move on to more likely prospects.

What any such searchers would have forgotten was the profusion of plants inside the greenhouse, plants that could be shifted and adjusted and layered to form hidden areas as sheltered and invisible as a military camp in deep forest.

Binalie and Corf had nearly finished setting up their new quarters when Torles and Doriana arrived. "Ah; Master Torles," Binalie said, setting a package of emergency food rations beside three more against a line of tall plants with wide overhanging fronds. "Did you find Doriana?"

Oh—there you are,” he added as he caught sight of Doriana in the dim starlight. “Any trouble?”

“None,” Torles said. “I found him bluffing his way past a droid patrol.”

“Really,” Binalie said. His voice was casual, but Torles could sense the sudden suspicion in his sense. “And how exactly do you bluff battle droids?”

“With the judicious use of false credentials,” Doriana told him briefly. “But never mind that. I have something to show you that should be considerably more interesting. Is there a place where we can have a little more light?”

“I suppose,” Binalie said reluctantly. “Master Torles—?”

“Why don’t you go ahead and take him downstairs,” Torles suggested. “I’ll go take a quick look around outside.”

“Thank you,” Binalie said, sounding a bit relieved. “This way, Master Doriana.”

By the time Torles returned from his sweep of the surrounding area, Binalie, Corf, and Doriana had taken up seats in the greenhouse’s underground storeroom. “All clear,” the Jedi confirmed, lowering the trap door back into place and plunging the space into complete darkness. “Go ahead, Corf.”

A moment later he found himself squinting as the boy flicked on a small ceiling light. “All right, Master Doriana,” Binalie said. “Let’s hear it.”

“This is a soldier’s ID,” Doriana said, producing a datacard. “I took it from a dead clone trooper lieutenant. Normally, it contains nothing but name, rank, and operating number. A field officer’s card, however, also has something called a contingency deployment profile. It gives detailed instructions as to where and how to regroup in case of command structure disruption or the kind of disaster we’ve just experienced.”

“I’ve never heard of anything like that,” Binalie said.

“It’s not well advertised, for obvious reasons,” Doriana said dryly. “For the same reasons, the information’s also not easy to access.”

“But you can do that?”

“Yes,” Doriana said. “By morning, when the townspeople are allowed to move around outdoors again, you and Master Torles should be able to casually travel to the rendezvous point and make contact with the survivors of last night’s battle.”

“Just the two of us?” Torles asked. “You’re not coming?”

Doriana shook his head. “Now that the Separatists are in control here, I need to keep as low a profile as possible. My face might have been seen in the background on one of Supreme Chancellor Palpatine’s broadcasts, and I can’t take the risk that someone will recognize me. I can give you an authorization datacard, though, that will confirm you have the authority to give them orders.”

“Wait a second,” Binalie said, frowning. “What orders?”

“We have to get Roshton and his people out of there, Lord Binalie,” Doriana said, his voice suddenly low and sincere and very persuasive. “The longer they’re trapped inside Spaarti, the weaker and more vulnerable to attack they’ll become. Don’t forget, all those techs he took in with him probably weren’t carrying soldiers’ field packs, which means the whole group is starting out critically low on food and water. If we let them get too weak, our chances of getting them out alive will slip from poor to nonexistent.”

“And you don’t think the Republic will send help?” Corf asked quietly.

Torles focused on the youth. It was remarkable, he thought distantly, how rapidly Corf had grown up over the past few days. He’d started out

as a cheerful, carefree boy, content to track down siviliv weeds or just hang out with Cartao’s resident Jedi Guardian.

And then Doriana had arrived, and the events that had followed had turned Corf’s home and his neighborhood into a war zone. Now, he was quieter, more thoughtful, more brooding.

The war had come to Cartao. Sadly, it had also come to Corf Binalie.

“I don’t know, Master Binalie,” Doriana admitted, his voice as grave as the boy’s. “I’ve spoken with Supreme Chancellor Palpatine, and I know he truly wants to help. The question is whether there are any Republic forces strong enough and close enough to deal with this particular Separatist army. I’m sure you understand that there are many other worlds and systems out there in equally desperate situations.”

He looked at Torles. “Unless there are other forces available that I don’t know about?”

Torles frowned. “What do you mean?”

For a moment, Doriana gazed at him as if trying to read something hidden. Then, almost too casually, he shrugged. “Nothing,” he said. “I just thought you might have a line to—never mind.”

He gestured to the trap door above them. “I’d suggest the three of you go back up and get some sleep,” he said. “I need to stay down here for awhile and get this contingency deployment decrypted.”

Binalie looked at Torles, his eyebrows lifted slightly. Torles shrugged microscopically in return. He could sense an air of secretiveness surrounding Doriana’s mind, but that could be nothing more than the natural caution of a man dealing with high-level military security. “All right,” Binalie said. “Let us know when you’re ready to come back up.”

“I will,” Doriana promised, turning off the light so the others could open the trap door without giving their presence away. “Good-night. And don’t worry,” he added, his tone suddenly thoughtful in the dark. “I have a feeling that by tomorrow night this will all be over.”



There had been seven possible rendezvous points listed on the contingency deployment datacard, ranked in descending order of preference. The first, one of the hangars at the spaceport, was already occupied by Separatist forces busily working on damaged vehicles. The second, a warehouse on the northern edge of the city, had been effectively demolished in the night’s battle.

At the third, an automated hydroelectric plant straddling the Quatreen River, Torles and Binalie found the Republic forces.

“This is all rather irregular,” their commanding officer, a young-looking lieutenant, said as he handed back the introductory datacard Doriana had given them. “But it does seem to be in order.” He gave a hand signal, and the ring of clone troopers that had suddenly appeared on their third step through the door lowered their blasters. “I’m Lieutenant Laytron. What’s this all about?”

“What it’s about is a couple hundred Republic troops and a thousand Republic techs trapped inside the Spaarti Creations plant,” Torles told him.

“Yes; Commander Roshton’s group,” Laytron said. “We’ve been in brief contact with him. It sounds like they’re making good progress on whatever the project is they’re working on in there.”

“That’s nice to know,” Binalie said sourly. “Did he happen to mention food or water or other irrelevant subjects?”

Laytron regarded him coolly. "For the moment, he seems to be doing all right."

"Which is a complete illusion," Torles pointed out. "And you know it."

"The question is, what are you doing to do about it?" Binalie added.

"Look around you, gentlemen," Laytron said darkly. "We hit Cartao with ten gunships and four hundred fifty officers and men. I'm the last officer still alive, and I have exactly two hundred thirty-three troops—and no vehicles—left to work with. Balance that against probably two thousand functional combat droids, plus STAPs and battle tanks, and you're talking seriously poor odds. I'm cut off from higher authority, and I can't legally justify taking action on my own without a reasonable chance of success. That chance doesn't exist."

"So you're not even going to try?" Binalie demanded.

"I'm sure reinforcements are on the way," Laytron said. "When they arrive, my men and I will be right there fighting beside them. Until then, there's nothing I can do except hope that Roshton's people can hold out."

"What if we lower our expectations a little?" Torles suggested. "Instead of defeating the Separatists, how about if we just get Roshton and his people out?"

"Leaving the place open for the Separatists to move in?" The lieutenant shook his head. "I'm sorry, but our mission parameters were very specific on that point."

"Then you condemn those troops and civilians in there to death," Binalie shot back, starting to sound angry. "Roshton won't surrender—he's too stubborn for anything that sensible. Do your mission parameters have anything to say about that?"

"We understand your orders, Lieutenant," Torles said, throwing Binalie a warning look. "But what if the Separatists didn't know Roshton's people had escaped?"

The other's eyes narrowed. "Explain."

"I'm sure you came here equipped with a map of the area," Torles said. "Do you remember how Spaarti Creations is laid out? A central manufacturing plant, plus three underground Outlinks two to five kilometers away for storage and product transfer?"

"All of them connected to the main plant via underground tunnels," Laytron said, nodding. "Unfortunately, the Separatists have the same maps we do. They've got the Outlinks and their tunnels covered."

"Actually," Torles said, "they don't."

He lifted his eyebrows at Binalie. The other still wasn't happy about this, Torles could tell, but he'd made up his mind to go through with it. "The fact is, Lieutenant, that the maps are wrong," Binalie said. "We've actually built a fourth Outlink, west and a little south of the plant and about two kilometers away. It's not quite ready yet, which is why it's not on any of the official maps. But the Outlink structure itself is built."

"More to the point, so is the connecting tunnel," Torles said. "The only thing missing is the opening into the main complex itself."

"Which a lightsaber-equipped Jedi could easily remedy," Laytron said, sounding thoughtful.

"Exactly," Torles agreed. "If you can stage some kind of diversion to draw the roving patrols away from that part of the grounds, I should be able to slip in and get Roshton's people out without the Separatists being any the wiser."

"Interesting idea," Laytron agreed. "You have any particular diversion in mind?"

"We were hoping you could come up with something," Torles said.

"I'm sure you have a better grasp of the military situation than either of us do."

"Well, there's one obvious possibility," Laytron said. "With their control ship destroyed, they have to be running their droid army off the secondary control matrix they brought down here with them. If we threaten that, they'll have no choice but to respond."

"Good idea," Binalie grunted. "Question is, where is it?"

"It's not in one of the battle tanks or MTT transports," Laytron said.

"There's only so much miniaturization you can do with something like that. It therefore has to be in one of the landing ships."

"Unless it's not even in this area," Binalie pointed out. "There are about a million square kilometers of empty space out there where they could have hidden it."

"No," Laytron said, shaking his head. "There's no combat droid presence anywhere else on the planet, at least nothing serious. Neimoidians aren't nearly daring enough to leave something that important lying around without a full defense screen around it. No, it's definitely in one of the landing ships. Question is, which one?"

An image flashed back to Torles' memory: hurrying through the darkness across the plant rooftop, noticing the STAPs circling the first landing ship that had put down by the plant's west door. "It's in the first one," he said. "The one sitting right beside the plant."

"How do you know?" Laytron asked, frowning.

"It was under heavy guard during the battle last night," Torles told him. "If the Neimoidians are as nervous as you say, they'd certainly want it where their ground forces can protect it at the same time they're protecting the plant."

"Besides, the plant's the one place on Cartao both sides are intent on protecting," Binalie agreed. "I think Jedi Torles is right."

"I suppose," Laytron said doubtfully. "That's going to make for a much trickier diversion, though. The Outlink isn't all that far from the siege line around the plant, and from what you said it sounds like the tunnel passes almost directly beneath the landing ship."

"Are you saying there's no way to do it?" Binalie asked.

Laytron smiled tightly. "Not at all," he said. "When did you want to start this operation?"

"As soon as possible," Torles said. "It would be nice to get to them while they still have the strength to walk out under their own power."

"Fine," Laytron said, waving over one of the clone troopers. "This afternoon, just before sundown, then. I suggest, Master Torles, that you be ready."



"Master Torles?" Corf's voice called softly. "It's time."

Torles blinked his eyes open, letting the Jedi meditation trance fade away into the corners of his mind. Corf was standing over his cot, a pinched look on his face. "Thank you, Corf," Torles said, yawning and stretching his arms and hands. "Where's your father?"

"He left with Master Dorian and that Republic lieutenant about an hour ago," Corf said. "Dad said you were supposed to meet him at Outlink Four."

"I know," Torles said, glancing at his chrono. Still early. Plenty of time for a nice casual stroll through the woods west of Spaarti Creations. "How are you holding up?"

The boy shrugged. "Okay, I guess," he said. "A little worried."
"No need for that," Torles assured him. "I'll make sure your father stays clear of the fighting."

"I know," Corf said. "Dad promised me that, too. I'm mostly worried about you."

"I'll be fine," Torles said, smiling. "I'm a Jedi, remember?"

"Oh, that's right," Corf said. He tried to smile in return, but his heart clearly wasn't in it. "I forget sometimes."

"Well, don't," Torles admonished him lightly as he tucked his lightsaber inside his robes. "Stay out of sight and trouble, and I'll see you later."

"Okay," Corf said; and to Torles' surprise, he stepped forward and gave the Jedi a quick hug. "Be careful."

Torles had spent part of the day wondering about Laytron's seemingly casual choice of timing for the operation. It was only as he slipped off the Binalie estate and made his way westward through the edge of Foulahn City that he realized the timing hadn't been nearly as random as he'd first thought. At sunset, most of the enemy forces surrounding Spaarti would have to face directly into the setting sun to see Roshton's quiet exit from Outlink Four. Even droid optical sensors had trouble with direct sunlight, and Torles' estimation of the young lieutenant had gone up as he realized the young man had taken that weakness into account.

Twice along the way, Torles had to take quick cover as a pair of droids on wide picket marched past. But he'd planned for possible delays when he'd scheduled his wake-up call, and he reached the flat, sod-covered roof of Outlink Four with time to spare.

Binalie was waiting beneath a cluster of trees, along with a pair of armored clone troopers. "Master Torles," Binalie greeted the Jedi, his voice and sense tight with nervous anticipation. "Anyone see you?"

"No one shot at me, anyway," Torles told him, eyeing the camouflaged roof. "We aren't going to have to raise the whole roof to get in, are we?"

Binalie shook his head. "There's a service stairway along the side."

"Then let's get to it," Torles said, peering into the sky. A dozen STAPs were circling in the east, patrolling the sky over the plant and the landing ship beside it.

"Shouldn't we wait for the diversion to start?" Binalie asked.

"We can't afford to," Torles said. "We'll need every bit of diversion time just to move all those people out of the plant."

"You're right," Binalie took a deep breath, and set off across the open ground. "Follow me."

The section of roof over the service stairway swung open with gratifying speed and silence. Binalie led the way down the steps, then waited at the bottom for the others to catch up before using the small control panel attached to the railing to seal the top again. "All the wiring is in place," he said as he flicked on a pair of glow rods and handed one to Torles. "But I thought running any power in here, even just enough to handle the lights, might be risky."

"Good point," Torles agreed, turning to the clone troopers. "You two stay here and guard the exit," he ordered.

"Acknowledged," one of them said.

Torles nodded, and he and Binalie set off at a quick jog down the empty tunnel. Ten minutes later, they reached the other end.

"There should be a set of pumps right here, and the intake for the tunnel's ventilator system about here," Binalie said, pointing out spots to the left and right of the wall. "It would make this operation a whole lot cheaper if you could manage to miss both of them."

"I'll do my best," Torles said, igniting his lightsaber. Pushing the tip of the blade carefully through the center of Binalie's indicated safe zone, he began to cut.

A minute later had carved a man-sized rectangle. Closing down the lightsaber, he stretched out with the Force and deftly pulled away the half-meter-thick section of wall.

To find himself gazing down the muzzles of a half dozen blaster rifles. "Commander Roshton?" he called.

The muzzles instantly lifted. "About time," Roshton said, stepping into view in front of his troops, a grim look on his face. He was equipped for action, Torles noted, wearing his usual clone trooper comlink headset and a pair of holstered blasters on his belt. "I was starting to wonder if you'd been caught."

"What are you talking about?" Binalie asked. "We're right on time."

"You're two minutes late," Roshton corrected tartly. "If Lieutenant Laytron is on schedule, the diversion will be starting in fourteen minutes. We want to be already moving people out the other end of the tunnel by then."

"Then we'd better get started," Torles said. "Your people ready to move?"

In answer, Roshton lifted a hand. The clone troopers who'd been pointing their rifles at Torles lifted the weapons into carry position across their chests and passed single-file through the newly made opening. Reforming into ranks of three, they set off down the tunnel at a quick jog. They were followed by another squad of six, and another, and another. "What about the techs?" Torles asked as the fifth batch of troopers jogged past him. "When will they be coming through?"

"When we've got enough firepower at the other end to protect them," Roshton grunted, stepping through himself and giving Binalie a nudge. "Come on, both of you. Our turn to move."

The clone troopers who'd gone on ahead of them were waiting at the far end of the tunnel when Torles, Binalie, and Roshton arrived. "Two minutes to go," the commander said, consulting his chrono. "What's cover like up there?"

Binalie opened his mouth to answer—"Open space for three meters to the north, twenty meters to the south," one of the clone troopers they'd left behind on guard duty spoke up. "Tree cover begins five meters to the east and remains intermittent."

"Not perfect, but it'll do," Roshton decided. "Line up on the stairway. Lord Binalie, is there any trick to operating the exit door?"

"The controls are right there," Binalie said, pointing to the panel, his tone suddenly sounding strange. "But—"

"But what?" Roshton demanded, glaring at him.

Binalie threw a quick, ambiguous glance at Torles. "Nothing," he muttered. "It'll keep."

"Fine." Roshton looked up the stairway as his troopers headed up. "Get in position," he called softly. "We break cover at the sound of the first shot."



"Two minutes to go," Lieutenant Laytron said, consulting his chrono. "All squads, report by number."

He fell silent, listening intently to the reports coming in over his headset. Dorian found himself gazing off to the north, across the open

grassland and the picket line of combat droids standing guard there. The force was largely a token one, of course, since there were no doors or windows on the southern side of the plant. The main droid army, plus all their remaining AAT battle tanks, was concentrated around the more vulnerable eastern, western, and northern approaches.

But even a single person or machine on that forbidden stretch of lawn was anathema to the Cranscok twillers who were the actual heart of the Spaarti operation. They were probably still twitching their indignation, in fact, over all those droids standing around out there. But of course, the Separatist commanders didn't care about that.

On the other hand, since the plant's tooling was still set for the cloning cylinders the Republic forces had been sent to Cartao to manufacture, Roshton probably didn't much care if the twillers were upset, either. Two huge political systems, locked in a massive battle of wills and weapons and death, completely oblivious as to how their actions affected those around them.

But those actions frequently involved a lot of unexpected collateral damage. That was a lesson someone was going to learn today.

"One minute," Laytron said. "Stand ready."

Doriana took a deep breath, willing calmness into himself. He had carried out his part of the plan, he knew, maneuvering both sides to precisely the right place and the right time. The rest was now out of his hands, and he could feel the churning sense of frustration that always came upon him at times like this.

"And... go."

With the multi-level roar of a dozen different engine models, a dozen commandeered civilian landspeeders leaped into view from concealment among the hills dotting the landscape, each loaded with anywhere from four to eight clone troopers. Quickly, they maneuvered around their hills to form an attack line on the southern edge of the grassland. Then, as the enemy pickets and the high-flying STAPs seemed to take notice, the engine pitches changed, and the vehicles set off at full speed toward the plant.

"Stand by, cover fire," Laytron ordered. The STAPs were swooping in to the attack, their twin blasters spitting fire at the landspeeders. Ahead of the advancing landspeeders, the picket forces were drawing inward to form a solid counterline between the clone troopers and the plant. Their blasters opened up, too, searching for the range—

"Fire," Laytron said.

The tops of a dozen nearby hills suddenly blurred as camouflage covers were thrown off and heavy weapons scavenged from damaged gunships and AATs were swung around to bear on the enemy. Laser cannon bolts sizzled across the incoming STAPs, destroying half a dozen in the first salvo and sending the rest twisting away into evasive maneuvers. A pair of missiles streaked from one of the hills to hit the droid counterline dead center. When the smoke, dust, and purple afterimage of the explosion cleared from Doriana's sight, there was nothing left of the picket line but a crater and a hundred smoking pieces of combat droid.

"Here they come," Roshton murmured, pointing to the east.

Doriana shifted his eyes that direction. Three AAT battle tanks had appeared around the side of the building, laying down fire of their own as they lumbered toward the incoming landspeeders. "They're too late," Doriana said, estimating distances and speeds.

"Absolutely," Laytron agreed as the hilltop covering fire shifted aim

and began pummeling the AATs. "The fatal flaw of droid armies, Master Doriana: the soldiers actually on the scene can't think or anticipate."

Doriana smiled. "Which is why the Republic is going to win."

The battle tanks were still firing uselessly as the landspeeders reached the plant. Even before the vehicles came to a complete stop the clone troopers were leaping out, slinging their heavy rifles over their shoulders as they formed up beside the wall. The first two dozen to reach position lifted liquid-cable guns and fired upward. The grapplers caught the top edge of the rooftop, and a moment later, the soldiers were being reeled swiftly upward as their comrades held guard position beneath them. The remaining STAPs swung to this new threat, managing to kill two of the rising clone troopers before fire from the troopers below eliminated that threat.

The first wave reached the roof and scrambled up onto it, unslinging their rifles and setting up a defensive perimeter. The second wave was already halfway up the side of the building by the time they were in position, with the final wave just leaving the ground.

"And that's that," Laytron said with grim satisfaction as the clone troopers regrouped and started across the rooftop, weapons at the ready. "The Separatists can't fire on them without risking damage to the plant, but they'll be able to fire on the landing ship as soon as they're in range. Is that the sort of diversion you were thinking about, Master Doriana?"

Doriana smiled. "Yes, Lieutenant," he said softly. "That should do nicely."



The sounds of distant blaster fire were clearly audible as Torles emerged from the tunnel into the late afternoon sunlight. "Sounds like it's started," he muttered to Binalie as the two of them raced for the trees where most of the clone troopers who had gone before them had already taken cover. "I just hope they can keep it up until everyone's out."

"Doesn't matter," Binalie said as they reached the trees.

"What do you mean, it doesn't matter?" Torles asked as they squatted beneath the cover of a wide-crested foralpine bush. "That's the whole point of this exercise."

Binalie shook his head. "Maybe it was your point, and mine," he said, his voice tense. "But it wasn't Roshton's. He has no intention of getting those techs out."

"What are you talking about?" Torles demanded, frowning.

"Didn't you hear him?" Binalie countered. "Him and his soldiers? He asked about cover, and they gave him the stuff north, south, and east. They never said anything about cover to the west; and he never asked."

Torles blinked as the memory of that conversation flashed back to him. Binalie was right: Roshton hadn't inquired about conditions to the west. Yet west was the obvious direction for anyone fleeing the plant to go.

But if they weren't leaving...

His eyes flicked around, looking for Roshton, understanding suddenly stabbing into his stomach. He spotted the commander standing beside the tunnel entrance, gazing down the stairway as clone troopers continued to file out.

Torles rose to his feet and started toward him. He'd taken perhaps three steps when Roshton lifted a hand and pointed east.

And suddenly, the army was on the move, blasters at the ready, running toward the landing ship towering above the treetops.

The last of the troopers was passing Roshton when Torles caught up with him. "What are you doing?" he demanded, catching the commander's arm. "This was supposed to be a rescue mission."

"Out of my way, Jedi," Roshton snapped, shrugging off his arm. "Of course it's a rescue mission. It's a rescue of Lord Binalie's precious manufacturing plant."

"But—"

"No buts," Roshton cut him off, gesturing with his blaster. "This is our one chance to get into that landing ship and destroy the droid control matrix. You want to help, fine, we'd be glad to have you. If not, just get out of our way."

Torles looked back at Binalie, still crouching beside his bush, his face rigid with anger and fear and frustration. "Go back to the estate," he called to the other. "I'll meet you there."

Binalie's eyes flicked over Torles' shoulder toward the plant. "Go," Torles repeated.

Binalie's expression still looked pinched, but he nodded. "All right."

He slipped away through the trees, and Torles turned back to Roshton. "I'll come with you," he said, pulling out his lightsaber. "But we will talk about this later."

"Sure," Roshton grunted. "Come on."

They headed off after the soldiers, dodging between trees and around bushes. Occasionally Torles caught a glimpse of white armor ahead of them, but the clone troopers were traveling at least as fast as they were and had a fair head start on top of it. "So what's the plan?" he asked Roshton. "The new revised plan, I mean."

"Laytron's got men up on the plant roof laying down fire," Roshton panted. "The droids by the landing ship are currently trying to pick them off without damaging the plant. With luck, they should all have their backs to us when we hit them."

Torles grimaced. And when they found their army in a crossfire, what would the Neimoidians controlling the droids do? Whatever they deemed necessary to defend themselves, including wrecking the Spaarti plant? Probably.

It was up to Torles to make sure that didn't happen.

"First elements have reached firing position," Roshton reported, pressing his headset tighter against his ear. "Following units are fanning out. If we're lucky, and they're not spotted—"

He broke off, and Torles caught his breath as the volume of the firing ahead suddenly changed. "They were," Roshton growled. "All units: fire at will."

He leaped ahead, picking up his pace. "Spotted?" Torles asked, catching up with him.

"By one of the guards at the landing ramp," Roshton confirmed as weapons of a different pitch joined the sounds ahead. "But we've still got the advantage."

They ran another fifty meters through the forest. And then, suddenly, they were there.

Square in the middle of a pitched battle.

Roshton ducked into the partial cover of a nearby tree, his blaster already blazing away against the enemy. Torles stopped beside a tree of his own, trying to get a quick sense of the action. Two AAT battle tanks, which had been facing the door into the plant, were trying to turn around

to deal with this new threat, their maneuvering slow and awkward as they fought the tangle of underbrush and heavy fire from two directions. Advancing briskly toward Roshton's group of clone troopers were three ranks of super battle droids supported by a few D60 assault droids. The whole line was taking considerable damage, but was still coming.

The tanks, Torles decided, were his first priority. "I'm going in," he called to Roshton over the noise, pointing toward the tanks. "Cover me."

"Right," Roshton shouted back as Torles ignited his lightsaber. "All units: cover fire left!"

The rain of fire from the clone trooper blasters abruptly changed focus, concentrating all their fury on the left flank of the advancing forces and blowing the droids on that side into a chaos of shards and rubble and smoke. Gathering his feet beneath him, Torles ducked under the friendly fire and dodged around the end of the disintegrating enemy line.

The droids in the AATs saw him coming, of course. Even as their primary laser cannon began chewing up the landscape along the right flank of the Republic forces, the short-range defensive blasters on either side of the main air-cooling intake began firing at him. Torles' lightsaber flashed in answer, deflecting the bolts away or bouncing them into the backs of the advancing droids whenever he could manage it.

He reached the nearest AAT and jumped up onto the front. Positioning himself in front of the air intake where he was out of reach of both defensive blasters, he stabbed his lightsaber downward through the heavy armor into the forward repulsor disk.

The vehicle pitched forward, its nose slamming into the ground like a quadruped that had had both front legs kicked out from under it. Torles leaped straight up as it dug itself half a meter into the dirt, landing just in front of the top hatch, and with three quick slashes sliced off the primary laser cannon and the two side-mounted secondary laser guns.

The second AAT had abandoned its attack on the clone troopers and had swung to this new threat. For a moment Torles stayed where he was, balancing on the now badly sloped top of the grounded battle tank as he deflected a couple of shots from the second tank's defensive blasters. One of the bolts went straight back down the blaster's muzzle, eliciting a burping sort of explosion from the weapon. Taking advantage of the momentary chaos inside the tank, Torles stretched out to the Force and made a giant leap across to the second tank, dealing with its primary and secondary lasers as he had with the first. Leaning over the hatch, he swung his lightsaber one more time, cutting off the vehicle's command receiver antennas.

A droideka appeared from around the landing ramp, bouncing a little as it rolled across the uneven ground. Stretching out to the Force, Torles lifted one of the two secondary laser guns he'd cut off the first AAT and sent it flying into the center of the wheel shape. There was a screech of stressed metal, and the droideka came to an abrupt halt. For another second it held position, its micro-repulsors fighting to keep it balanced. Then, something inside it failed, and it toppled ignominiously over onto its side.

A stutter of multiple blaster fire sliced through the air over Torles' head. He ducked reflexively, turning to see a group of super battle droids disintegrating behind him. The friendly fire was coming from above, he saw, and he looked up to see a group of clone troopers firing from the edge of the Spaarti roof. He waved his thanks; in response, one of them jabbed a hand toward the landing ship base.

Torles shifted his eyes that direction. Another battle tank was lumbering down the ramp, clearly intent on joining the battle. He gave a quick acknowledging wave to the rooftop snipers, then jumped off the crippled vehicle he was still standing on and began to weave his way through the chaos toward the landing ship. If he could slip up onto the ramp beneath the tank, he might be able to take out its repulsorlift coils and disable it on the spot.

"Jedi!"

Torles paused, turning as the faint shout came to him over the noise of the battle. The advancing droids were closing on the Republic forces, considerably fewer now than had started, but still coming. The clone troopers didn't seem to need his help; but there'd been a definite note of urgency in that call.

"Jedi!"

This time he was able to get the direction of the shout, and he looked over to where Roshton was standing beside his tree. The commander was looking back at him, beckoning frantically toward himself. Frowning, Torles changed direction, lightsaber blazing as he again skirted the droid attack line to the relative safety of the trees. "What is it?" he called as he came within shouting distance of Roshton.

"Didn't you hear me?" Roshton shouted back. "The Jedi!"

"What about me?" Torles demanded, thoroughly confused now.

"Not you," Roshton jabbed a finger skyward. "The Jedi."

"The Jedi have come."

"The Jedi?" Doriana demanded.

"You got it," Lieutenant Laytron said, a mixture of surprise, hope, and relief in his voice as he peered into the eastern sky. "A whole assault transport full of them, the message said, heading in to help. We've got orders to pull back and give them room."

"But that's impossible," Doriana objected, watching the other's face carefully. "Where could they have come from?"

But if there was any doubt at all in Laytron's mind, none of it reached his face or voice. "I don't know, and I don't care," the younger man declared. "All units: pull back. Where?" He tilted his head upward. "Got it," he confirmed, pointing to the sky.

Doriana followed the direction of his finger. There, in the distance, he could see a dark speck moving swiftly toward them. "Hustle on that pull-back," Laytron ordered. "They're on their way."

He grinned tightly at Doriana. "Now we're going to see some serious work."

Doriana didn't answer. On the near edge of the rooftop the clone troopers had made it back to their ascent lines and were sliding back down them toward the waiting landspeeders. The approaching air vehicle was growing steadily larger, and he could see now that it was indeed a Republic assault transport.

And as it grew closer, it opened fire.

Laytron inhaled sharply. "What are they doing?" he breathed.

"They're—"

"Aren't they firing on the landing ship?" Doriana asked.

"They're firing on the plant," Laytron snapped, pulling his headset voice pickup closer to his mouth. "Republic transport, cease firing on the plant. Repeat, cease firing on the plant!"

The only response was an intensification of the transport's fire, alternating now between the plant and the enemy STAPs swarming to engage it. For a long moment, the Republic and Separatist forces traded fire as the assault transport continued racing forward.

Then, without warning, the vehicle suddenly dipped off its approach. Doriana held his breath as the STAP attack was joined by blaster and laser bolts from the Separatist ground forces encircling the plant. The transport dipped even further—

And as Laytron reeled off a string of helpless curses, Doriana watched as it plunged straight through the plant's roof.

For what seemed like a small eternity, nothing happened. Then, with a horrible series of muffled explosions, whole sections of the roof blew skyward, scattering fragments all around like small erupting volcanoes. The building's walls followed, bulging and cracking and finally shattering into mudslides of rubble. Another, louder explosion echoed across the landscape, and through the roiling smoke and debris Doriana caught a glimpse of a fireball burning into the sky from the western side of the plant.

"They've stopped," Laytron said dully.

"What?" Doriana asked.

The lieutenant pointed wearily across the lawn. "The droids," he said. "They've frozen up. That last blast must have taken out the landing ship and control matrix."

"I see," Doriana said slowly. "Do we count this as a victory?"

Laytron snorted. "The Jedi might," he said bitterly. "Who knows how they think? But the rest of us certainly won't."

"To save the world," Doriana murmured the old cynic's saying. "We had to destroy it."

"That's about it," Laytron shook his head tiredly. "Come on. Let's go find Commander Roshton."

Lord Binalie said very little as the three of them walked across the littered floor, their boots crunching through the remains of what had once been Spaarti Creations. Corf, walking at his father's side, was even quieter. "I don't know what to say," Torles said softly as they came to a halt beside a mixed group of Cranscog and human bodies. "Except that I'm very sorry."

"Of course you are," Binalie said, his voice under rigid control. "You're sorry, Commander Roshton is sorry, Master Doriana is sorry. I'm sure the entire Jedi Council would be sorry, too, if they would pause long enough in their search for someone to blame for their part in this."

He turned dead eyes on Torles. "What good is any of it?"

Torles shook his head. "None," he conceded. "I don't suppose there's any chance..."

"That we can rebuild? With nearly all the twillers dead?" Binalie shook his head. "No. Not for another generation at least. And then only if we can get the Cranscog to trust us again."

He turned away. "I certainly wouldn't if I were them. Trusting the word of a human is a stupid thing to do."

Torles winced. "I'm sorry," was all he could think of to say.

"I'm sure we'll see you later, Master Torles," Binalie said, not turning back around.

It was a dismissal. "Yes, of course," Torles said. "Good-bye, Lord Binalie. Good-bye, Corf."

Neither of them replied. With a sigh, Torles turned and trudged toward the broken wall where he and the others had come through into the ruined plant, his heart feeling like a lump of blackened and twisted hull metal within him. So, that was that. Despite all his efforts—despite even the efforts of the Republic and Separatist forces, for that matter—Spaarti Creations was gone. Destroyed by carelessness, stupidity, and arrogance.

The carelessness, stupidity, and arrogance of the Jedi.

He closed his eyes briefly against the depth of sadness washing through his soul. Losing the plant was bad enough, but for himself Torles had lost something far more valuable. Binalie was very clearly blaming him personally for the Jedi intrusion, despite the fact that he had had nothing to do with it. And while civility and politeness might eventually come back to their relationship, the trust and friendship that had once been there would probably never return.

And Corf, who had once looked on the old Jedi Guardian with the respect and awe usually accorded to the greatest of heroes, now hated him. And would probably continue to do so for the rest of his life.

He reached what was left of the wall and picked his way over the rubble, an edge of anger stirring through the well of sadness. The Jedi Council could claim as loudly as it wanted that it knew nothing about what had happened here today. But there had been Jedi robes and broken lightsabers among the assault transport's wreckage—Torles had seen them with his own eyes. Someone on Coruscant knew where those Jedi had come from, and who exactly had sent them.

One way or another, Jedi Guardian Jafer Torles was going to track that person down.



The hooded face of Darth Sidious blinked into view above Doriana's holoprojector. "Report."

"The operation has been successful, my lord," Doriana said. "The Spaarti Creations plant has been destroyed."

"And the Jedi?"

"As far as the public is concerned, the blame rests entirely on their shoulders," Doriana said.

"Excellent," Sidious said with satisfaction. "Has anyone expressed interest in examining the assault transport?"

"Commander Roshton suggested it should be done," Doriana said. "But it was a half-hearted remark, focused mainly on seeing whether they could identify who had been aboard from the designs of the various lightsabers in the wreckage."

"Encourage him to continue along that line," Sidious ordered. "By the time he discovers that such an examination is a dead-end, all evidence of the transport's remote-control system will have vanished into the scrap recyclers." He smiled thinly. "One of the many small advantages of dealing with Jedi, Master Doriana. With a few small props—a robe, a lightsaber, an unrecognizable body—you can easily create the illusion of a fallen hero."

"Indeed, my lord," Doriana agreed. "I presume the remote operator himself will be leaving Cartao soon?"

"He is already gone." There was a pause, and Doriana had the sense of those unseen eyes probing his face. "You still disapprove of this operation, don't you?"

"I don't disapprove, my lord," Doriana hastened to assure him. "But I am still puzzled. Why deliberately destroy Spaarti? It could be of immense service to the Separatists. Why not keep it intact for experimentation and manufacture?"

"Because by its very nature it is indefensible," Sidious told him. "The Republic might instead gain hold of it and could utilize it with equal devastation against us."

He shook his head. "No, Master Doriana. With a wild card of this potential, it's far better to take it off the table entirely." He smiled again. "Especially when other long-term advantages can be squeezed from it."

"That part was most definitely a success," Doriana agreed, nodding. "I don't think Jedi are going to be very welcome on Cartao for a long time to come. Certainly not if Lord Binalie has anything to say about it. Even Torles, who had become something of a hero among the people in all this, is pretty well finished."

"And as the economic ripples of Spaarti's destruction spread through that region, so will that attitude," Sidious said. "The destruction of the Jedi will be only half a victory if the people of the galaxy mourn their loss. Thanks to your work there today, few in Prackla Sector will shed a even tear at their passing."

"Absolutely," Doriana said, nodding. "Have you further orders, my lord?"

"No," Sidious said. "Stay long enough to clean up any final details, then you may report back to your post on Coruscant." The other's head tilted slightly. "One other matter. The reports I saw indicated that the clone cylinders created during the Republic's time in the plant were destroyed in the attack. Is that true?"

"No, my lord," Doriana said. "They were stored in one of the Outlinks several kilometers away from the main complex and made it through undamaged. Supreme Chancellor Palpatine has instructed me to transport them secretly to an old underground fortress on Wayland that he recently reactivated."

"Really," Sidious said thoughtfully. "How many are there?"

"Several thousand," Doriana hesitated. "If you'd like, I could arrange for them to be lost."

Sidious pursed his lips in thought, and Doriana held his breath. It would be easy enough for him to sabotage the transport of the cylinders in transit, of course, or even before they left Cartao. The problem was that with so few people in on the secret, that kind of action would open him up to a dangerously high risk of discovery. Still, if Sidious wanted it done...

But the Sith lord shook his head. "Don't bother," he said, his lips twisting contemptuously. "A few thousand extra cloning tanks will hardly make a difference to the war effort. Let Palpatine have his little trophies."

Quietly, Doriana let out his breath. "Yes, my lord."

"I'll contact you soon," Sidious continued. "Once again, well done. The plan continues to move forward."

"And I look forward to its completion," Doriana said. "Farewell, Lord Sidious."

Sidious smiled. "Until next time, Master Doriana."

The End



REPUBLIC HOLONET NEWS



REPUBLIC YOUTHS HOLD PATRIOT PARADE

MONUMENT PLAZA, CORUSCANT—In a display of pageantry and patriotism, over 6,000 young Republic loyalists marched from the Jade-Daders Concourse to the newly reopened Monument Plaza, celebrating Republic victories in the ongoing war and the reopening of the historic landmark.

The patriots, aged between 13 and 17 standard years, were members of SAGroup, the youth chapter of the increasingly popular Commission for the Protection of the Republic (COMPOR). Consisting of color guards of various ranks, the young volunteers marched in precise military order, carrying banners of the Republic loyalist worlds.

Monument Plaza, the public concourse of the Meneral historic site, had been closed since 13:4:25, when an anonymous terrorist com-call identified the popular tourist attraction as a target. With a dedicated unit of clone trooper guards protecting the ancient outcropping of naked



Coruscant rock, the facility opened again. In addition to the 6,000 youths, over 10,000 civilians were in attendance, and the ceremony was broadcast live throughout the Core Worlds.

At the end of the march, the youths assembled at the North Garden. There, brigade leader Nenevanth Tion, a 15-year-old junior noble from Lianna, recited a speech from the Kitel Phard Dynasty of the Atrisi system. Invoking the ancient words of the 54th Emperor, Uueg Tching, Tion quoted from a speech regarding the routing of corruption.

"Even the greatest of trees can rot from within, but the vigilant gardener keeps attentive to the signs of decay," recited Tion. "The Gardener is not afraid to cut through the polished skin to tear away a malignant heart, to save the life of that tree. Those who seek shade under that tree would best remember the work of that gardener."

The youths then sang the central passage of *Dho Verda Verda*, the ancient Coruscant epic poem from the pre-Republic era.

Connected live via holocom, Supreme Chancellor Palpatine addressed the audience to boisterous cheers. "It pleases me deeply to see such loyalty to the ideals of the Republic. It is the strength of this new generation that will lift us from the quagmire of treachery. I am inspired by your vision. It is this generation that will bring a new order to this chaos."

The youth organization has drawn recent media criticism because its membership is composed almost entirely of humans. To date, non-humans make up less than five percent of the ranks, and of the aliens that have been admitted, all are of near-human descent.

"This is sensationalist nonsense," insisted Crueya Vandron, advisor to the Supreme Chancellor. "These echelons that gathered today mark the first generation of the SAGroup brigadiers. We cannot help that the first to join happened to be of human descent. We have non-human applicants, to be sure. Their applications are still under review."

XAGOBAN FALLS TO SEPARATIST FORCES

FRIGATES BOLSTER MALASTARE SUPPLY LINE

BATTLE OF CEREA ENTERS FOURTH WEEK

CIS SHADOWFEED

"S H E E D I N G L I G H T O N T H E I R L I E S"

Republic Installs Regional Governor on Brentaal

CORMOND, BRENTAAL IV—Bypassing any pretense of democracy, the Republic has installed loyalist Jerrod Maclain to serve as regional governor of the conquered Brentaal system. The planet fell months ago to a concerted Jedi attack that toppled Confederacy theater commander Shogar Tok.

Maclain arrived on Brentaal last week and has set up office in the recently rebuilt Ruling House in Cormond. His appointment was made official this morning with a speech broadcast on Brentaal's planetary nets outlining his "15-point" plan to bring Brentaal back into the Republic's fold.

"This is a provisional government," said Maclain, at the conclusion of his speech. "It is here for the duration of the emergency. Once



the ruling Houses of Brentaal have been carefully sifted of any traitors in their ranks and their loyalty to the Republic has been reaffirmed, Brentaal will return to its former state, perhaps even stronger than before."

Maclain's appointment replaces the planet's former Senatorial representative, Arcel Mosbree, who is now in Republic custody.

Maclain's new programs have exhibited sweeping authority over Brentaal, with unilateral decisions trumping long-standing government policy. The vast warehouse cities of private materiel captured in the war have now been turned over into Republic hands, including major supply depots once used by the Trade Federation and the Corporate Alliance.

The Republic has nationalized HavaKing, once a satellite signatory of the Techno Union, and reprocessed and redistributed its assets for military consumption.

Alarming, this is the second regional governor installed in the area this month. Governor Griff Takel was appointed to the world of Esseles, in the Darpa sector, after the local uprising overthrew that planet's Confederacy presence.

Droid Reclamation Plants Opened on Gyndine

YRACTOS, GYNDINE—The Republic has opened another new droid reclamation plant, this time on the planet Gyndine. Huge shipments of captured and damaged battle droids are ferried to an industrial sector of this planet, where their memories are sucked clean of any information, and their body-shells are melted down for raw materials to fuel the Republic war machine.

Reports of such facilities have been increasingly common following a highly publicized raid by the Coalition of Automaton Rights Activists on Ryloth. Wilam Olgreen, leader of the radical Olgreen Intelligence Guild, led a team of thirty followers in erecting a portable shield generator that prevented a Republic freighter from delivering its war spoils.

Contrary to Republic reports, the Olgreen Intelligence Guild has no connection to the Confederacy.



FURTHER READING

The heated battles on Brentaal IV are recounted in *Star Wars: Clone Wars Volume 2: Victories and Sacrifices*, a trade paperback collection of Clone Wars comics from Dark Horse.

Star Wars Galaxy Update

by Haden Blackman

Gold Master

» We're about to take our first steps into a larger world: As of this writing *Star Wars Galaxies*, the massively multiplayer online game (MMO) set in the *Star Wars* universe, is preparing for release by LucasArts and Sony Online Entertainment. After three years of development and countless hours of beta testing, reports are now calling the game one of the most immersive *Star Wars* experiences imaginable. In past updates, *Star Wars Insider* has taken you to Tatooine and Naboo; in this update, we listen to testers' stories of adventuring on several of the game's "unsettled worlds," ranging from verdant Endor to haunted Dathomir.

Endor

One of the most recognizable planets from the original trilogy, Endor (or, more accurately, the Forest Moon of Endor) is home to hundreds of creatures, including the sentient Ewoks and the stranded Marauders. When development began on *Star Wars Galaxies*, the team members knew that they wanted to include Endor because of its importance to the films, but they were later pleasantly surprised to learn that the moon was a perfect choice for the game because of its great diversity of wildlife and terrain. The team also had access to more reference material for Endor than for any other planet, including the Ewok television movies and the cartoons (although cartoon creatures had to be "re-imagined" for use in the game).

Players arrive on Endor at a small smuggler's outpost, but the beta testers have quickly learned that the planet is one of the most dangerous locations in the game. The planet lacks any real civilization apart from the outpost and a small research facility, and traveling the forests can be deadly. Beta testers have already been ambushed by the nasty Duloks, distant and much more violent cousins to the Ewoks. The Marauders also



make dangerous opponents, in part due to their use of powerful ranged weapons.

Aside from battling fierce nonplayer characters and ferocious beasts, beta testers are also visiting Endor for the site-seeing opportunities. One of the planet's most famous sites is the Ewok "lake village," inspired by a Ralph McQuarrie piece that originally appeared in *The Illustrated Star Wars Universe*; the village is comprised of tall, wicker

teepees connected by floating wooden walkways. Dozens of beta testers have already braved the trek through Endor's forests to find this village.

Dantooine

Mentioned in the original *Star Wars* as the alleged hideout of the Rebel Alliance, Dantooine is a savannah world inhabited by a native, Neanderthal species known as the

Dantari. The Dantari are largely nomadic and use primitive weapons, although beta testers did encounter a bug that allowed the humanoids to use blasters (a bug which has since been fixed). Different tribes have different dispositions, and not all Dantari are dangerous. Those that are aggressive, however, can be quite a challenge for even a well-armed party.

Dantooine is an important *Star Wars* world because of its rich history: thousands of years before the Battle of Yavin, for example, Dantooine was home to a Jedi training academy. The designers on *Star Wars Galaxies*

used this history to give Dantooine a number of important landmarks, including the ruins of the Jedi outpost and the abandoned Rebel base, both of which beta players have already explored.

In the game, Dantooine will also serve as a key battleground for conflicts between the Rebels and Imperials. Rebels can raid an Imperial outpost, which Imperial players can help defend.





Finally, Dantooine has become home to a small smuggling outfit known as the Gray Talon. Although dangerous and suspicious of outsiders, the Gray Talon is willing to hire players for specific missions. Players who acquire a solid reputation with the group might be able to receive training from some of the Gray Talon's most accomplished members.

Lok

Lok first appeared in the video game *Star Wars Starfighter*, as the home of the alien pirate Nym. The planet is exceedingly harsh, with the landscape dominated by a large volcano (known as "Adi's Rest," presumably named after Nym's one-time ally, the Jedi Adi Gallia). Numerous greenish sulfur pools, lakes, and rivers also cover the world.

Lok's main draw for beta testers has been Nym's expansive fortress, which is a small city in its own right. Eventually, Nym and his cohorts (including some familiar smugglers) will be making appearances at the fortress to supply players with hand-crafted missions.

Beta testers who have visited Lok have discovered one of the game's "big game" targets: the ferocious kimogila. This huge reptile rivals the krayt dragon in size and power, making it the perfect target for large, well-armed and well-trained groups of players.

Future plans for Lok include adding a number of missions pitting various pirate factions against one another. Very soon, players will be able to work for Nym in an attempt to wipe out his competition. There are also rumors of dangerous, reprogrammed droids (including droidekas and battle droids) wandering the wastelands of Lok.

Dathomir

Dathomir's allure to the *Star Wars Galaxies* team can be summed up in two words: "witches" and "rancors." The planet is the native homeworld of the bipedal, carnivorous rancor and has been "settled" by several tribes of Force-sensitive witches (who have learned to tame the rancors for use as guardians). Because the world is essentially dominated by the cunning witches and the predatory rancors, Dathomir may be one of the most difficult "adventure planets" in the entire game.

Dathomir's central attractions include the witch villages scattered across the planet.



Each is designed to have its own atmosphere and personality. The village of the Singing Mountain Clan, for example, is infused with strange energy: stones float in the air, as if suspended by magic, and bizarre lights flicker inside the stone houses. The village is eerie and haunting, but not altogether uninviting (especially since these witches don't always attack on sight). In contrast, the village of the Nightsisters is meant to be much more frightening. Buildings and hallways are decorated with skulls, bones, and ratty animal hides, and the lair of Gethzerion (the leader of the Nightsisters) evokes a primitive torture chamber.

The witches aren't just fodder for combat. The designers have developed complex relationships between the various tribes, and players can actually earn standing with one clan by hunting members of another. The Nightsisters and the Singing Mountain Clan are involved in a particularly explosive feud, and players can aid either side in this conflict.

Like the witches, rancors appear in several locations across the planet. They can already be found fighting alongside the witches, and wandering rancors are a common quarry for beta testers, who frequently find themselves the prey.

Yavin 4

The jungle planet from the original *Star Wars*, Yavin 4's focal point is the giant Massassi temple that the Rebel Alliance once used as their base of operations. This alone has attracted numerous beta testers to the world (which was the first of the "adventure planets" opened to the testers). The temple retains signs of the Rebel occupation, including the large map-screens used to

track the attack on the first Death Star.

Those testers who have traveled extensively across Yavin 4 have discovered other major landmarks, including additional temples, each with its own design and art style. The Temple of the Woolamander is dominated by large statues of the furry woolamander, a creature native to the jungles of Yavin 4. Perhaps the most sinister temple is Exar Kun's Temple, an edifice sitting on a river island (and also inspired by Ralph McQuarrie art from *The Illustrated Star Wars Universe*). Inside Kun's temple, beta testers have located bizarre, glowing crystals. Eventually, they might find Kun himself. ☹

Monster Slash

From sand worms to rancors to wampas, big monsters in Jedi Academy will give your saber arm a workout.

Class Act

by Scott Steinberg

LucasArts Schools Us With *Star Wars Jedi Knight: Jedi Academy*

“Try not. Do. Or do not. There is no try,” said Yoda, and what you’ll do in *Star Wars Jedi Knight: Jedi Academy* is kick a lot of butt. The sequel to last year’s acclaimed *Star Wars Jedi Knight II: Jedi Outcast*, the new game isn’t so much a continuation of the brand as a complete retooling. Destined for PC and Xbox this fall, Jedi Academy—designed by Raven Software, under the auspices of LucasArts—favors close-range lightsaber combat over first-person shooting this time around, along with the usual action-adventure elements interspersed. As producer Brett Tosti says, “Hand-to-hand melee

and an increased emphasis on Force powers aren’t just major enhancements, they’re the areas where the title’s entire focus is going.”

Humble Beginnings

Set soon after *Jedi Outcast* concludes, the title chronicles a series of power plays made by a group who’d like see the Sith return to power. Although certain plot developments become clear roughly three-quarters of the way through the tale, it’s suggested that comic fans might recognize a certain individual’s signature touch on the proceedings. Luckily for would-be heroes who want help evening the odds, cameos by classic *Star Wars* personalities are promised, as are appearances by many familiar faces, even if some don’t play as large a role in the current title as they have in past entries.

It shouldn’t come as a surprise then that previous series star Kyle Katarn has taken on a supporting role. Players create a custom-designed character who is an apprentice at Luke Skywalker’s Jedi academy on Yavin 4, operating under Katarn’s tutelage. But before you go storming off in search of adventure across the title’s 23-mission, non-linear campaign, a few words of advice: try creating a digital alter-ego first. With races ranging from Twi’lek to Rodian to Zabrak available, plus multiple genders, facial features, and body selections to choose from, it certainly won’t be an underwhelming experience. Players needn’t stop there either, as anyone can quickly personalize a lightsaber right down to its hilt. Later, characters will get to use and customize dual blades and saber staffs as well.

After you have chosen a hero and completed some of the basic training, Skywalker starts the adventure by presenting a choice of five missions. Select one, and it’s off to Tatooine to investigate disturbances in the Force or to Corellia to raid a crime boss’ lair. Between hunting for droids, battling rancors, and revisiting Hoth’s snowy fields, myriad quests are on offer. You can tackle such challenges in any order, with only 80% or so necessary for completion before you’ll proceed onward into a story mission, followed by the next mission grouping. Because achieving an objective results in your character being rewarded with new Force powers, it’s expected this mechanic will allow players to approach the game in whatever manner they prefer. Explains Tosti, “We like giving people a choice. It lets the user pick whatever strategy seems right for them. Of course, you can skip certain levels, but you won’t get additional advantages as a result. We’re confident folks won’t pass over too many missions.”

Big Man on Campus

All right, so Force Lightning has been done before... but it isn’t too shabby a start. That goes double when one realizes further talents include Force Sight, which lets you look through walls, and Force Rage, which causes players to go berserk, becoming virtually unstoppable killing machines at the expense of their own vitality. Topped off by timeless hits such as the Jedi Mind Trick, which makes stormtroopers think you’re an Imperial officer, thereby forcing them to open doors or fight alongside you, the array of feats up for grabs is nothing short of staggering. Tosti and com-



Nice Place to Visit

For Xbox owners and PC gamers with powerful video cards, the game promises glorious locations.





pany hope you keep playing just so see every power-up populating the skill roster.

Regardless of such cool powers, gameplay itself should also be a major draw. "It's a unique genre we've created here," says Tosti. "People compare the product to an action/first-person shooter hybrid. I call it rather a third-person action melee game. Most people are going to charge through it with their lightsaber constantly out." One look at staff-wielding Darth Maul wannabes kicking, spin-

Your Kung Fu is Strong

With double-bladed lightsabers or a blade in each hand, you'll mow down the enemy in half the time.



ning, and sending enemies sprawling in all directions as they perform acrobatics that'd shame Mary Lou Retton, and you'll understand the appeal. Up close and personal is how the action goes down.

Hey, Good Lookin'

Star Wars Jedi Knight: Jedi Academy is better looking than Jedi Outcast because the software that powers the game is competitive with current products. For instance, Jedi Academy boasts heavyweight features like realistic body physics, improved single/multiplayer event placement courtesy of the Icarus scripting language, hi-res graphic textures, and optimized loading and frame rates.

Translation: If all goes well, the program should look flyer than J.Lo in Leia's gold bikini.

Multiplayer mode is liable to prove no less sexy. The big innovation introduced here is class-based objectives. Thus, while an Imperial squad might scheme to blow the Rebel base sky high, each individual on the team will play a different role in the endeavor. As an example, a demolitionist, though strapped with powerful explosives, will be very weak, requiring help from Jedi Knights for protection while traveling to key targets.

Heavy on action, light on fluff, Jedi Academy puts prominence on the player's character, not predefined personas, and introduces a wealth of new content, from hard-fought battles to AT-ST jaunts,

speeder bike runs, and special abilities Obi-Wan would've killed for. As Tosti aptly puts it, "We felt the time was right to give players more freedom. It makes for a more refined product and happier gamers." ☺



Jedi Master

Meet the Man Behind The Myth

It's hell being Brett Tosti. Nothing but games, games, and—yep, you guessed it—more games all day long. But between meetings and deadline crunches, the man barely has time to get a word in. We cornered the producer and made him spill his guts on the things that really make the virtual Star Wars universe tick.

What's the one Force power you wish you had in real life?

I'd have to say the Jedi Mind Trick, definitely. You can bend just about anyone's will to your own. I could personally guarantee all our game projects would get done on time.

Mind if we hold your lightsaber?

No. Touching it is an invitation to be struck down.

Light side or dark? And we don't mean chicken.

Light, of course. The dark side is too controlling. Follow it, and you won't have any friends. Even if light side affiliates are prone to temptation, at least they are allowed some choices in their life.

Best use for an Ewok?

Stew—they pretty look tasty, don't they?

Galaxy Building 101

by Gary M. Sarli

Learn the Basics or Flesh Out the Details with the *Galactic Campaign Guide*

» The *Star Wars Roleplaying Game* from Wizards of the Coast lets you, the Gamemaster, spin whatever tale you can imagine in that galaxy far, far away. Whether your conflict is Rebels fighting the Empire, Jedi fighting the Sith, gangsters fighting the law, or explorers fighting the unknown, the new *Galactic Campaign Guide* helps you refine an existing campaign or map out a new one, showing you how to enliven any storyline. It's a great toolbox for any Gamemaster, novice or veteran, allowing you to flesh out characters, encounters, and locations.

Doing Your Homework

If you're a Gamemaster starting a new campaign, look up the *Galactic Campaign Guide's* "Interactive Campaign Creation" for a simple questionnaire that gets the players involved even before they build their characters. You can use the players' answers to tailor the adventures to their interests, creating a more satisfying campaign from the very first adventure. If you're trying to focus your adventures, there's a section on campaign goals and how to use them to drive adventures. Finally, there is a section describing how to weave the char-

acters into the story even before the players create them, tying them together into a common destiny and furthering the epic feel that makes the game *Star Wars*.

At the heart of any campaign, of course, are the adventures that take the characters through each step of the journey. Coming up with fresh ideas every week can tax even the most creative

Gamemaster, so the *Galactic Campaign Guide* gives you a list of 100 adventure ideas, each consisting of a few sentences that give you a seed around which your imagination can grow an adventure. For completely new ideas, try rolling two or three times on the table to create interacting subplots. Rolling "23—Expose a Spy" and "24—False Arrest" might be used for an atmosphere of suspense and intrigue, as the enemy is hidden among you and the characters are set up to take the blame. Now the characters have to expose the traitor while running from the authorities!

Just as adventures are the steps toward the ultimate campaign goal, so are encounters the steps toward a successful adventure. Need guidance on running combat encounters? Take a look at the recommendations on setting the stage to create a unique battlefield. You'll even find rules for hit locations if you like to have more detail in your battles: "Vader parries and slices upward with his lightsaber, severing Luke's hand" is more vibrant than "Vader hits Luke for six Wound Points of damage." Do



Not for Gamers Only

The *Galactic Campaign Guide* offers GMs, players, or even just fans of *Star Wars* a fantastic resource.

you need suggestions for non-combat encounters? There are plenty of ideas here as well, including complete rules for sabacc, dejarek holochess, jubilee wheels, and trin sticks—again, a little more detail than, "You win the opposed Gamble check." Finally, a short section on "side encounters" helps bring each individual character into his element—a noble might be recognized by a fellow socialite at the most inconvenient time, or a scoundrel might be offered a deal on black market equipment that's a little too good to be true. It's these little interactions that make each player feel more directly involved with the overall story.

Location, Location, Location

A planet-wide city at the heart of an aging Republic; a world covered in massive trees over three hundred meters tall; a dusty and dark cantina in a starport that thrives at the





things, and your own, into your games in plenty of detail. How much does it cost to do the mundane things that a character might do on any given day, such as riding in an air taxi, watching a live sporting event, or renting an office? At the other end of the spectrum, how do you get things done when interacting with galaxy-spanning governments and organizations, such as the Republic, the Trade Federation, or the Hutts? It's the detail that brings the world to life.

Would you like to build a fresh new world, perhaps as the heart of a new campaign, or just as a one-time stop in an adventure? You'll find tables to help you generate terrain, habitation, and even an original name for your planet. Want ready-made locations for an encounter? There are over forty quick locations here, most including a map with a 2-meter-square grid, making it easy to use in your game. Each location also has special rules to create a unique tactical challenge. What happens if you start a blaster fight in a crowded nightclub? What kind of cover do

you get from the clutter in an alleyway? You'll also find even more adventure hooks to give you ideas on how to bring the location into your adventure: Maybe the characters get word that their nemesis is lying low in his luxury apartment, or perhaps they hear that a casino is a front for the black market.

Space travel isn't

ignored, either, as you'll find rules for negotiating asteroid belts, nebulae, mine fields, and even the busy traffic over a major planet.

Finally, there are the small but significant details of the environment, those that can make all the difference in an encounter. Want to know what's in those crates? You'll find a system for generating random cargos, making each one a potential adventure hook in itself.



No Matter Where You Go . . .

The new locations include details on everything from ordinary activities to what might happen in a nightclub firefight.

edge of civilization, its patrons the dregs of the galaxy—these are just a few of the locations in the *Star Wars* galaxy, each memorable, living, and epic in scope. The *Galactic Campaign Guide* helps you bring these set-

Want to know how to adjudicate difficult environmental situations? You can find out what happens when you shoot a magnetically sealed door, how to control a retractable bridge, and how to deal with remote sentry blasters, to name just a few. You'll even find details on new diseases, poisons, and drugs, including death sticks, several varieties of spice, and more.

The Sith is in the Details

What would the galaxy be without the beings that live in it? Unfortunately, creating memorable characters is sometimes the hardest thing for a Gamemaster to do, especially when the players want to interact with someone who didn't prepare in detail.

Player: "So what's the Jedi's name?"

Gamemaster: "Um . . . Bob. Bob the Jedi."

Fortunately, you'll find everything you need to create a character in a hurry or to fully flesh out someone whose role in the story has grown. First, you need a name, and the *Galactic Campaign Guide* has you covered. You'll find name tables for each of the main player character species in the *Revised Core Rulebook*, often with male and female names, surnames, even the meaning of names. "Noa-Jek Darillian" is a much better name for a Jedi, and it's just one of literally thousands of possibilities for humans alone. It doesn't stop there, of course, as you'll find tables with hundreds of possibilities for appearance, mannerisms, and personality traits. Each of these details helps bring a character to life in your players' imaginations, and it helps to bring everything in your campaign together into a single, vibrant, and memorable epic.

Galactic Campaign Guide is a 160-page hardcover sourcebook available in August 2003. *Star Wars Roleplaying Game* players and Gamemasters, as well as fans of the Expanded Universe, will discover a new epic depth in the *Star Wars* galaxy, whether in their games or in their imaginations. 📖

Padmé's Coruscant Apartment

by Chris Trevas

Movin' on Up to a Deluxe Apartment in the Sky!

» Senator Padmé Amidala's home away from home was constructed on Stage 1 at Fox Studios in Sydney, Australia. At one time the soundstage had been an enormous exhibition hall. The stage was larger (approximately 300 feet long by 120 feet wide) than any of those previously available at Leavesden Studios in England during the production of *The Phantom Menace*. This ample space allowed the crew of Episode II to construct a nearly complete penthouse for the Senator from Naboo that included an interconnected foyer, main living area, and bedroom. Having it as a full composite set gave George Lucas a great amount of freedom in staging scenes within the apartment.

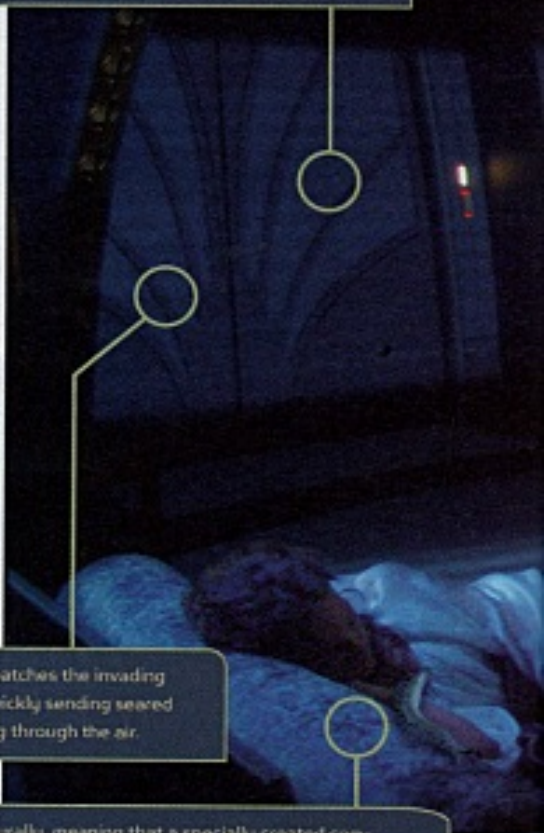
This set was a favorite of both Production Designer Gavin Bocquet and Set Decorator Peter Walpole because it was such a personal space. Walpole describes the apartment as "beautiful and not cluttered" and says, "It's much harder to dress a set with fewer things than many things." Among those few unusual objects used to dress the set were pieces of driftwood, wooden bowls and dark licorice soap. Furniture in the apartment had a retro-futuristic style reminiscent of the 1950s or '60s.

For all the blue tones of the apartment there was also quite a lot of green, though you wouldn't know it from the final film. The set was surrounded by green screen to be later replaced with an expansive cityscape viewed from the numerous floor-to-ceiling windows. Industrial Light & Magic achieved this panoramic view through the use of one very large high-resolution digital matte paint-

ing from which different views could be extracted as needed. They created three versions of the painting, for daytime, sunset, and night respectively. Computer-generated traffic was added, as well as the sinister assassin droid approaching the bedroom window. When Obi-Wan crashes through the window after this droid, it's Ewan McGregor and his stunt double Nash Edgerton performing different pieces of the action. The Jedi's hasty exit was captured from both the interior and exterior of the set. The horizontal blinds were removed from the middle section of the window, and Edgerton ran and dove through the empty space landing on a green cushion outside. ILM later restored the blinds and added breaking glass. Midway through the air, Edgerton is seamlessly replaced by a digital stunt double that grabs the droid and flies away.

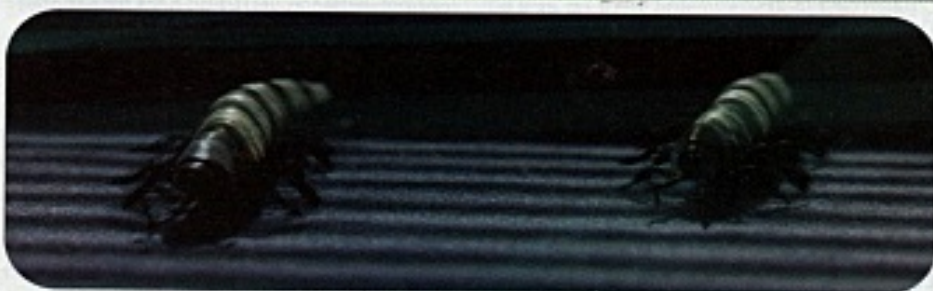
The numerous scenes in Padmé's apartment were completed in three days in July of 2000. It was the only time during Episode II production that filming focused on a single set for more than a day. ☺

Behind this false door on set is the location of one of Padmé's closets, where she keeps her modest wardrobe. The computer-generated interior of the closet was added by ILM.

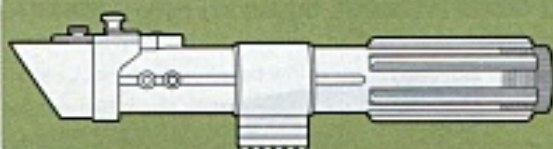


Anakin dispatches the invading koughums, quickly sending seared pieces flying through the air.

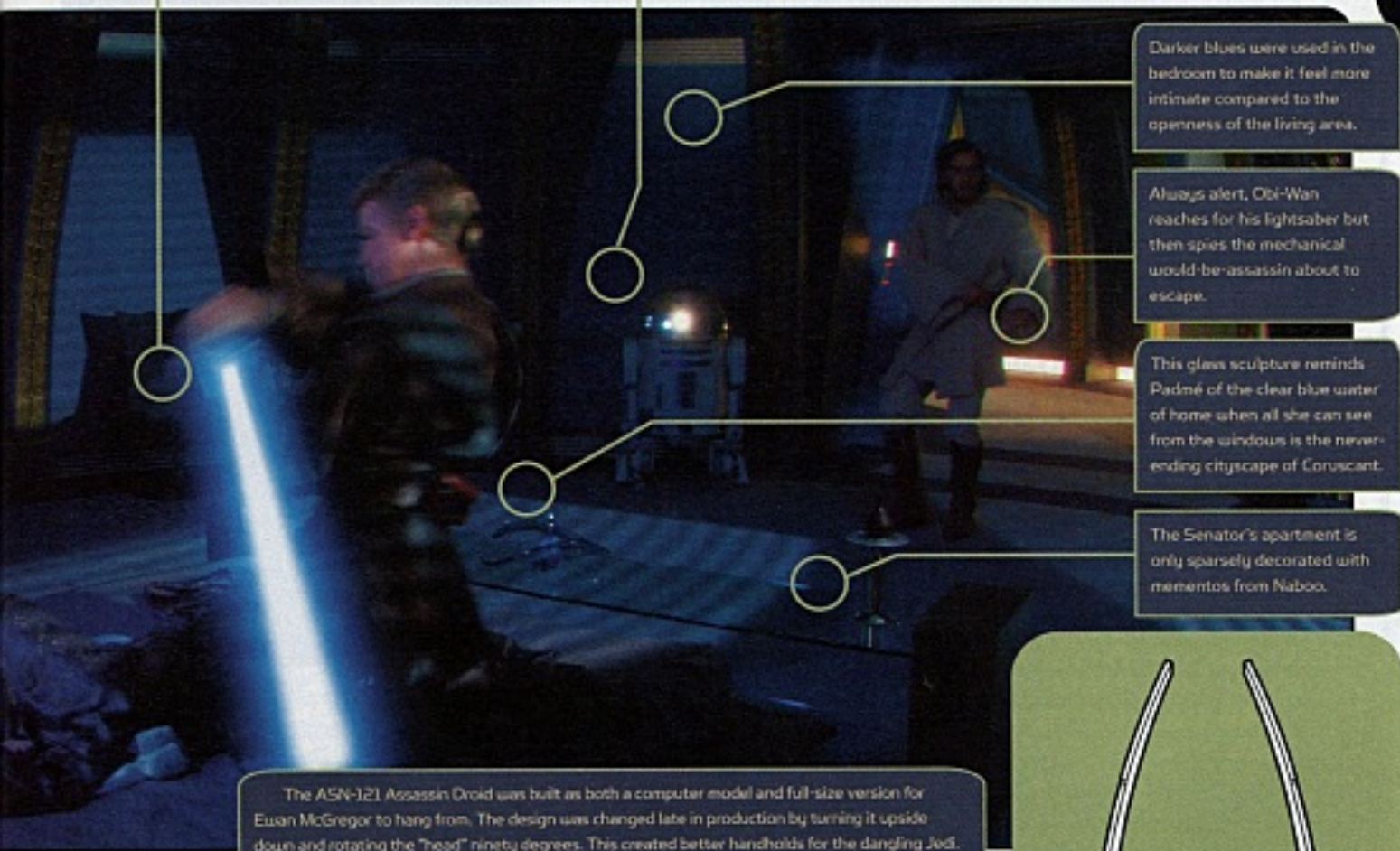
The centipede-like koughums were animated procedurally, meaning that a specially created computer program—rather than an animator—defined the movement of their numerous legs.



Anakin's lightsaber was designed to closely resemble the one that he would later wield as Darth Vader. The primary difference was a silver shroud on the emitter end. After his turn to the dark side, the shroud would become black.



R2-D2 went through a cosmetic upgrade for Episode II. The blue used in *The Phantom Menace* was slightly different from his original color, so he was given a special two-stage paint job to match precisely the color seen in the classic trilogy.



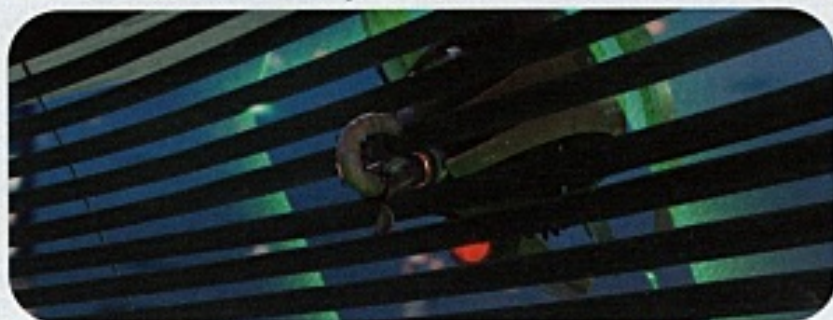
Darker blues were used in the bedroom to make it feel more intimate compared to the openness of the living area.

Always alert, Obi-Wan reaches for his lightsaber but then spies the mechanical would-be-assassin about to escape.

This glass sculpture reminds Padmé of the clear blue water of home when all she can see from the window is the never-ending cityscape of Coruscant.

The Senator's apartment is only sparsely decorated with mementos from Naboo.

The ASN-121 Assassin Droid was built as both a computer model and full-size version for Ewan McGregor to hang from. The design was changed late in production by turning it upside down and rotating the "head" ninety degrees. This created better handholds for the dangling Jedi.



Jack of Trades' New Essentials

by Jason Fry

Haden Blackman offers a brand-new guide to *Star Wars* vehicles and vessels

» What's Haden Blackman's secret? He doesn't sleep.

At least that's the theory offered by editor Steve Saffel, who worked with Blackman on *The New Essential Guide to Vehicles and Vessels* (Del Rey, \$24.95), set to appear in October. Saffel isn't serious, but it's an explanation that *Star Wars* fans might choose to believe.

After all, Blackman is a *Star Wars* jack-of-all-trades who's amassed a remarkable track record. He's written extensively for Dark Horse Comics, telling of Jango Fett's early days in *Jango Fett: Open Seasons*, helping chronicle the Clone Wars in *Star Wars: Republic* and inventing adventures for a hero of his own creation, Nym, in *Starfighter: Crossbones* (which grew out of another Blackman project, the videogame *Starfighter*). He's a LucasArts producer for *Star Wars* Galaxies, the massively multiplayer online game whose evolution is being traced in a neighboring column (written, of course, by Blackman). And now, he's written a book.

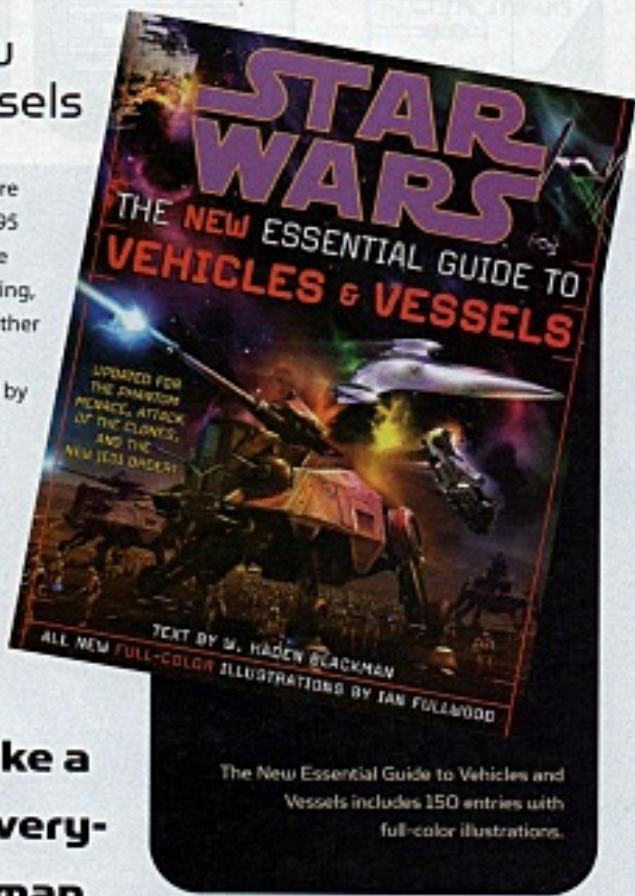
That book is a new edition of 1996's *The Essential Guide to Vehicles and Vessels*, originally penned by West End Games veteran Bill Smith. But don't think the *New Essential Guide* is just some cosmetic update. Where the old book's art was black and white, the new guide boasts Ian Fullwood's beautiful full-color art throughout, as well as colorful schematics for each vehicle. While a number of vehicles from the first book are reprised, all of the 150 major entries are newly written—as is an appendix offering shorter entries for about 80 vehicles and a breakdown of the galaxy's major battles and the roles that vehicles played in them.

In all, more than 200 vehicles are detailed—from the AAT to the Z-95 Headhunter. Your old favorites are here—the Millennium Falcon, X-wing, Star Destroyer, sandcrawler and other original-trilogy craft. So are new favorites: Episode I is represented by the likes of the Trade Federation MTT, Podracers, and Darth Maul's Sith Infiltrator. Episode II is represented by craft such as the Republic LAAT gunship, solar sailer, and the hailfire droid tank. The Expanded Universe is a substantial presence as well, with a

"I tried to take a fresh look at everything," Blackman says. "I updated entries for nearly every vehicle."

host of Yuuzhan Vong craft exhibited alongside Lando Calrissian's *Lady Luck* and Xizor's *Virago*, to name just two.

"I tried to take a fresh look at everything," Blackman says. "My philosophy was to begin each entry with a bit about how the particular vehicle is unique, or describe its impact on the denizens of the galaxy. . . . Also, I updated entries for nearly every vehicle—



The *New Essential Guide to Vehicles and Vessels* includes 150 entries with full-color illustrations.

new statistics have been established, and many vehicles, like the Millennium Falcon, have updated "histories."

Some of Blackman's favorite entries were those from Episode II, because that "was really my chance to invent a lot of material, which was great. The AT-TE is probably my favorite entry because I was able to tie the vehicle's history into the history of the AT-AT. There's also a lot of 'prequel' information in the entries for some of the other vehicles—like the AT-AT—to make the timeline feel complete, even without direct references to events in Episode III."

While the Episode II vehicles offered Blackman an opportunity to fill in the blanks



of galactic history, he also got "a lot of latitude" with New Jedi Order ships such as Mara Jade's *Jade Shadow*. Asked which ships he wishes had made the cut but didn't, he picks the Guardian Mantis from the *Starfighter* game—but he notes that Nym's *Havoc* gets its own entry.

Blackman recalls that he was "about four" when he first saw the original *Star Wars*—"I remember being scared by the Jawa popping out and shooting Artoo"—and says his favorite ship in the original trilogy is the *Millennium Falcon*. "It's a character in its own right in the films," he says. "Han and Chewie interact with the ship like they would interact with another character." Not surprisingly, Blackman says he enjoyed the opportunity, all these years later, to tackle the famous ship: "So much has already been defined about the *Falcon*, but I was able to work in some new tidbits and help untangle the ship's history."

Blackman came to LucasArts' attention because of two meticulously researched books, *The Field Guide to North American*

Hauntings and *The Field Guide to North American Monsters*. That work landed him a job as a writer and researcher on 1998's *Behind the Magic: The Insider's Guide to Star Wars*, a superb CD-ROM dedicated to the original trilogy. That experience made him a logical point person between Lucas Licensing and LucasArts for a number of projects, as well as a point of contact for external developers working on *Star Wars* titles. That led to *Galaxies*, comic books, and everything else.

Asked what other projects he'd love to tackle, this *Star Wars* polymath sets his sights on perhaps the only thing he hasn't tried: a novel—particularly "if it focused on some of the core characters. I'd be especially interested in exploring Boba Fett during the Vong invasion."

And finally, how does he find the time to juggle all those *Star Wars* projects?

Simple.

The days, he says, are dedicated to *Galaxies*, with the other stuff reserved for his "free time." The *New Essential Guide*,

Blackman has written extensively for Dark Horse Comics, telling of Jango Fett's early days in *Jango Fett: Open Seasons*, and invented adventures for a hero of his own creation, Nym, in *Starfighter: Crossbones*.

Blackman says, was written "between the hours of midnight and 4 a.m., over the course of a few weeks," while comic scripts "are usually hammered out Sunday evenings (or while watching games during the NFL season). Even when working on the books or comics, though, I do find myself constantly bouncing back to *Star Wars Galaxies*, if only to recharge. I might write six pages of a comic on a Sunday night, then jump into the *Star Wars Galaxies* beta for an hour or so, or write a post to the message boards, or jot down some playtest notes, just to take a breather."

In other words, Steve Saffel is right: Apparently he doesn't sleep. Luckily, Haden Blackman's loss of sleep is *Star Wars* fans' gain. ☺



Past, Present, and Future Essentials

Del Rey kicked off the Essential Guide series back in 1995 with the release of Andy Mangels' *The Essential Guide to Characters*, and offered fans a new guide for each of the next six years. Bill Smith wrote the original *Vehicles and Vessels* in 1996 and *The Essential Guide to Weapons and Technology* in 1997. After that, Daniel Wallace penned 1998's *The Essential Guide to Planets and Moons* and 1999's *The Essential Guide to Droids*, then collaborated with Kevin J. Anderson on 2000's *The Essential Chronology*. Finally came Ann Margaret Lewis' *The Essential Guide to Alien Species* in 2001.

Star Wars, however, wasn't holding still. The prequels filled in the history of George Lucas's universe even as new novels and comic books pushed the story further beyond *Return of the Jedi*, leaving the Essential Guides still useful but increasingly incomplete.

In 2002, Del Rey tapped Wallace to overhaul *The Essential Guide to Characters* as the first of the New Essential Guides, with completely rewritten entries (including many for Episode II) and full-color illustrations by Michael Sutfin. Now, Haden Blackman's expanded *Vehicles and Vessels* has continued that process.

Steve Saffel promises next year will bring *The New Essential Guide to Weapons and Technology*, penned by Blackman. And in 2005 Wallace will offer *The New Essential Chronology*, which will cover all six movies as well as the Clone Wars and the New Jedi Order—a blueprint for the most comprehensive history of the *Star Wars* universe yet.

Jedi vs. Jedi

by Daniel Wallace

A'Sharad or Charade?

» "They're like animals, and I slaughtered them like animals. I hate them!" Words on a page can't convey the brimming venom of Anakin Skywalker's confession, delivered shortly after he beheaded the Tusken Raiders responsible for the torture and death of his mother. Pity the Tusken who ever again crosses paths with Anakin.

Now imagine that such a conflict takes place and the Tusken Raider in question is armed not with a gaffi stick but with a

lightsaber. *Star Wars Republic* #59 brings back Tusken Jedi A'Sharad Hett—introduced to the Expanded Universe years before the Tatooine massacre depicted in Episode II—and pairs him with Anakin Skywalker in a desperate Clone Wars confrontation. Rest assured, Anakin won't find this Sand Person so easy to decapitate.

"Do things come to blows? Oh yeah," says writer John Ostrander. "A'Sharad is a fellow Jedi, but he looks like a Tusken, he was raised as a Tusken, his mother was a Tusken, and Anakin really hates Tuskens." But it's more than just cultural origin that strikes sparks between these two strong-willed personalities. "A'Sharad, at this point, is a [Jedi] Knight, whereas Anakin is still a Padawan," explains Ostrander. "And they are stranded together behind enemy lines. They have to work together if they're going to survive and get back to their own forces, but there is an army of Separatist troops in the way."

A'Sharad Hett first appeared in *Star Wars Republic* #10 (when the series was known simply as *Star Wars*). Offspring of a Tusken mother and a human father who had abandoned the Jedi Order to live among the Sand People à la Lawrence of Arabia, A'Sharad joined the



Jedi on Coruscant following his father's murder. He met a nine-year-old Anakin shortly after the events of *The Phantom Menace* (see Republic #13), and it would seem that, under different circumstances, Anakin and A'Sharad could have become close friends. "They both come from Tatooine, [and] they both came late to Coruscant and the [Jedi] Temple," Ostrander explains. "Neither of them received their primary training from Yoda. Both have ties to parents now deceased. Both knew at least one parent. Both experienced the death of a parent. They have much in common—too bad that what drives them apart could wind up killing one of them." The life-and-death situation the two Jedi find themselves in serves only to exacerbate their different ways of looking at life, even when it comes to similarities such as their mutual Tatooine heritage. "A'Sharad's knowledge of the desert relies on tradition and old wisdom handed down by the Tuskens," says illustrator Jan Duursema. "Despite Anakin's savvy from his forays into the desert for Watto, he is more of a 'city kid' and has to rely more on his own gut instinct. They have different ways of handling the challenges the desert throws at them, [and] the world they are defending [in Republic #59] makes the Jundland Wastes look like a garden spot."

Having a Tusken in the ranks of the Jedi Order meant that Anakin's onscreen slaugh-



ter opened up a prime comic-book story-telling opportunity. "I think any fan who knows about A'Sharad had to see that [scene in Episode II] and think, 'Oops! I wonder what would happen if Anakin met A'Sharad now?'" says Ostrander. "Adding the wrinkle of being stuck together, like the film *The Defiant Ones* or *Enemy Mine*, also seemed to offer dramatic possibilities." The fact that the incident occurred, however, doesn't necessarily mean that A'Sharad is aware of Anakin's history as a Tusken killer. "I can't see the Jedi allowing Anakin to remain in the Order if they knew what he had done," says Ostrander, though Jan Duursema promises that A'Sharad will discover more than he wanted to about Anakin's brief crossing into the dark side.

Audiences know that Anakin's murderous attack in Episode II is just the first step down a very slippery slope; the dead Tusken left in the campsite are the pre-Vader calling cards

of a supervillain-to-be. Yet we're also meant to feel sympathy for Anakin, and seeing a badly beaten Shmi Skywalker tied to a rack helps align some of our sympathies with the vengeful son. The movie doesn't explore Tusken culture, so we're left to speculate on the purpose behind the tribe's torture of a helpless captive. Would A'Sharad Hett have understood or supported what they did? "It depends on whether or not the custom was part and parcel of all the Tusken tribes," says Ostrander. Speculating on motive, Duursema voices a few likely possibilities: "Could it have been an initiation rite to see if she was tough enough to become a Tusken slave? Or could they have been taking revenge for some moisture farmer doing something to one of their tribe? Could it have been revenge specifically on the Lars family for some deed—or do the Sand People think of all the moisture farmers as one 'tribe,' taking

revenge on any of them for what one family might have done?" Ostrander sums it up. "I think A'Sharad would understand what this tribe of Tusken did; he would understand the thinking behind it, perhaps the tribal customs. Whether or not he would support it is another question entirely. A'Sharad is a Jedi and a good one. Still, it's a good question to ask: How much is A'Sharad a Jedi, and how much is he a Tusken?"

With her key role on *Star Wars Jedi* and her semi-regular gig on *Star Wars Republic*, Jan Duursema is quickly becoming one of the foremost illustrators of the Clone Wars. She promises, however, that this latest chapter of the war packs its own surprises. "If you want to find out what A'Sharad Hett really looks like," she says, "read this issue."

At this critical stage in his life, Anakin is an emotional

powder keg, still trying to do good and obey his Master, but already tainted by the dark side and scarred by the brutality of war. The showdown with A'Sharad in Republic #59 will change things forever. "Anakin, we know, will survive," says Ostrander. "Does A'Sharad Hett need to also survive this encounter? Death is a part of war."

"Wait until you see how we resolve it." ☪



Generals and Majors

The bad guys gain some muscle, and the war enters a brutal new phase in the second Clone Wars trade paperback, "Heroes and Scapegoats." Reprinting *Star Wars Republic* #51-53 and *Star Wars Jedi*: Shaak Ti, the collection features the work of John Ostrander, Haden Blackman, Tomas Giorello, Brian Ching, and Jan Duursema, and it introduces two key Separatist villains—nimble Force-user Asajj Ventress and the unstoppable bruiser known only as Durge. The two-part tale "Graveyard Moon" explores the ramifications of a Separatist chemical attack on the Gungan colony of Ohma-D'un, while "Blast Radius" teams Obi-Wan with a quartet of legendary Jedi Masters on a quest to recover an antidote to the chemical's effects. Also, Republic General Shaak Ti must push her Force skills to the limit when she leads a motley band of prison inmates during the brutal Battle of Brentaal. "Heroes and Scapegoats" weighs in at 120 pages, retails for \$14.95, and features an all-new cover by Carol Arelano.

But I Was Right...

From a Certain Point of View!

by Steve Sansweet

When will we see Gragra?
Who Used the Tissue?



UNCLE!

For all of you thousands of faithful readers—well, not quite thousands, but it sure seemed that way—who took the time and energy to send emails, letters and photos to help me correct that “horrible gaffe” in Issue 68, many thanks. But, in my defense, a word of explanation.

A reader wrote about the book *Once Upon a Galaxy: A Journal of the Making of The Empire Strikes Back* and asked whether there was such a book in existence for *A New Hope* and/or *Return of the Jedi*? I replied that the book, by unit publicist Alan Arnold, “is a one-

of-a-kind. There hasn’t been a similar ‘kiss and tell’ for any of the other films in the saga.”

Boy, did I get hammered! One of the more polite dings came from Shawn Poole in Philadelphia: To quote a beloved former resident of Dagobah, “No. There is another.” In 1983, Del Rey also published *The Making of Star Wars: Return Of The Jedi*, edited by John Phillip Peecher.

Would you believe that I have that book on my shelf, right next to the *Empire* book? Would you believe that I read it when it first came out just like Alan Arnold’s book? I absolutely should have mentioned it. But I also absolutely stand by what I said: They are two entirely different types of book. The *Empire* book is written by the unit publicist, a

man who was on the set and with the principals day and night, privy to all of the gossip—much of which somehow ended up in the very chatty book. The *Jedi* book, while quite interesting in its own way, does give the author an “edited by” credit and seems to be reconstructed from documents and interviews after the fact.

Read both, and make your own judgment!

Another reader who gently prodded about both books, Tom Schaefer of Mountain Home, AR, enclosed a bonus: A photocopy of the instruction sheet for Kenner’s Micro Collection Death Star Escape, which reader Greg Romine was seeking so that he could apply some decals.

The sheet is on its way to Greg, and we both thank you, Tom. You truly know what it means to be part of the *Star Wars* collecting community.

Wait for It

I love *Star Wars*, and I love to buy *Star Wars* action figures. My favorite characters in the movies are the Jedi. Why hasn’t Hasbro made action figures of some of the Jedi like Yarael Poof, Depa Billaba, Bultar Swan, and Quinlan Vos? They haven’t made an action figure out of Senator Horox Ryyder either, or the Mos Espa merchant Gragra. So far the only two figures that I’ve been looking

for that are being made are Aayla Secura and Barriss Offee. And what about classic trilogy characters like Admiral Ackbar and vehicles like the AT-AT and Star Destroyer? Will Hasbro ever make any of these, and when?

JOEY TAMBONE
Tupelo, MS



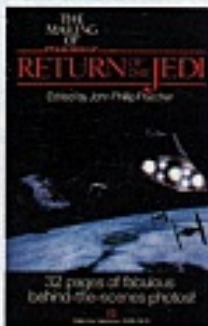
Gragra? Ah, *Star Wars* collectors! We always want what isn’t there. Hasbro is putting out the most extensive and best line of action figures ever, yet everyone has just one or two more figures that would absolutely be the best if only they’d produce them. Well, Joey, in

all likelihood, they probably will. Hasbro has the *Star Wars* license for many years to come, and if there is a market, they will eventually produce every character that fans want. And I’ve got more good news for you. You may have been too young, or in a deep sleep, or away for a year, but in 1997 Kenner/Hasbro released all of your classic wants: Ackbar, an AT-AT and electronic Collectors Editions of the *Star Destroyer* and the *Super Star Destroyer*. You should be able to find all but the last item—which is fairly rare—at very reasonable prices online or at shows.

Let There Be Lighting

Here is a simple but important question: What kind of lighting is least damaging in my collection room? I haven’t been able to get a straight answer from local dealers, so time to consult Master Sansweet.

TODD DAVIS
Edwardsburg, MI



Hmm, does that mean I can charge you master electrician rates to answer your question? I hate to fall back on the old cliché, but it all depends. How big is your room? How big is your budget? What are you trying to protect? The less sunlight and fluorescent lighting that you expose any of your collectibles to, the better. The smaller the wattage of your incandescent bulbs (halogens are very hot), the better. But let's be practical. If you have some fairly large areas to cover, you may need to use fluorescent fixtures like I do. The cost of special low UV (ultraviolet light) emitting bulbs is astronomical. But for a relatively small fee such archival products suppliers as University Products (archivalsuppliers.com) sell thin plastic jackets that slip around the tubes and block nearly all the harmful rays; they last a lifetime.

Not-So-Stupid Questions

My mom gave me her posters from Burger Chef when she found out I was a true Star Wars fan. She said that I could do what I wanted with them. I want to take these posters to college with me, but I fear that they might be worth a lot of money, and I don't want to risk losing a lot of value on these posters.

Second, I traded some toys for the 1970s Darth Vader, and I was wondering whether he is in good shape or not, and what his value is. I was told that the cape he has on is the original one, but I am not sure. It seems as though he is in good shape, but I didn't know whether he came with a lightsaber.

Third, and here it is, the stupidest question you will ever hear—you ready for this one?—I found an empty Puffs Tissues box that has Star Wars on it; how much is it worth? (I told you it was stupid!)

ASHLEY BEERY
Richwood, OH

That's far from the stupidest question, Ashley, but let me take these in order. In real estate, the mantra is "Location, Location, Location." In collectibles, it's "Condition, Condition,

Condition." The posters look to be in excellent condition, but because millions of each were printed, their value is usually still only in the \$5 to \$10 range. So take them to college and enjoy them, and if something happens, feel secure in the fact that you'll be able to replace them fairly easily. Your Vader figure from the 12-inch line has seen better days: the cape is a bit tatty, he is missing his all-important lightsaber, and he has no box, lowering his value to the \$25 to \$50 range. The Puffs Tissues boxes are some of my favorite Star Wars packaging of all time, and the store display that accompanies them for The Empire Strikes Back was one of the best ever. Alas, your box has been opened and looks creased, drastically lowering its value to perhaps \$5 to \$10.

Wax On, Wax Off

I know there'll probably be a collective gasp from all of the mint-in-box-philies reading this, but when the action figures came out years ago, I was still a kid. And I actually played with them! I kept some out on display through the years and packed them up almost five years ago when I got married and moved out. Last week, upon finally getting a display case, I took them back out of storage only to notice a waxy/tacky feel to some of them. This didn't occur to all of them; the worst case was actually the LJN Brand Indiana Jones and the Temple of Doom figures. Is there anything I can do to my figures to clean this or reverse the process? Will it continue? Do I need to worry about a waxy build-up on my new display case?

MIKE MAROSY
Deale, MD

GASP! I didn't want to disappoint you. Like movie props, toys from the last half-century

were never meant to last a generation, much less two or three. Even if you had kept them all carded, you might start to notice things like white fuzz on some of them, or a yellowing of the plastic bubbles. Always try the least invasive things first: warm soapy water and patting down with a lint-free cloth in this case. If that doesn't work completely, you might try 10 minutes in the sun. Last resort: some mild household cleaner. We could never have Luke or Indy being accused of leaving waxy build-up!



Uncut

My father recently gave me these sheets of cards and stickers. They are of the 1977 Star Wars cards from Topps. I also have a sheet of uncut stickers as well (it says side B on the edges of it). My question is, how rare are they? I am a rabid Star Wars fan and a collector, but while I have seen the individual cards, I have never found any information on the cards as part of a whole sheet. Apparently my father was a friend of someone who worked at Topps, and he got these from him.

MATT STOLNIS
Harrisburg, PA

Matt, I'd say your Dad had a great friend and you have a cool Dad. The original Topps Star Wars cards and stickers are exceedingly hard to find as uncut sheets. In later years—after Topps got back into the Star Wars business in 1993 with the Star Wars Galaxy series—it made extra uncut sheets for many series to sell to collectors through Scoreboard and QVC. But vintage

sheets like this are rare. I'd suggest you get some large, flat sheets of wood and press these babies flat under lots of weight for a few weeks to get them as unbent as possible. It would be expensive, but you could then have the card sheet framed between two sheets of archival acrylic for a dynamite display.

Not for Sale

After I received the 20th Anniversary Jedi edition of *Insider* and read the article on *Revenge* merchandise, I had to share a piece that I have had for over 20 years, one that I have not seen mentioned anywhere. I purchased this item at a convention shortly after the announcement came out about the name change. I got it for \$25, which at that time was pretty steep. It appears to be an invite to theater owners to book the movies. It opens to a spread of both the *Star Wars* and *The Empire Strikes Back* Movie Posters. The two posters open to reveal: "Now in production *Star Wars Revenge of the Jedi* World Premiere May 27th, 1983." Now this is either a very good bootleg (which was pretty uncommon back then) or it is the real deal. Have you ever heard of or seen this piece? By the way, it is not for sale.

MIKE TOTZ

Maple Grove, MN

Mystery solved—Pete Vilmer did indeed mention this piece in his article. This very nice fold-out was a stapled-in ad supplement to Daily Variety, the "bible" of show business. It ran sometime in late spring or early summer of 1982. While Variety then had a circulation of only 30,000 or so, many extra copies were printed to be used by Lucasfilm and 20th Century Fox marketing and publicity departments, and many made their way to dealers' hands in 1982, which is when I first saw them at conventions. They actually peaked in price around the time of the name-change frenzy, getting as high as perhaps \$50. Today they

can be found by the sharp-eyed bargainer for as little as \$10 to \$15.

Gifted

For Christmas two years ago my sister gave me a stuffed Chewbacca toy she had picked up at a garage sale. The tag says it was made by Kenner and has the copyright 1977. I would like to know when Kenner started and stopped producing these toys and whether they made them in other varieties besides Chewbacca (Ewok? Tauntaun? Wampa?) Did it originally come wearing a bandolier? If so, mine lost his somewhere along the way. Worth doesn't concern me as it's nowhere near mint condition, but I will say that my sister bought it for 25 cents and later turned down an offer of \$50 to give it to me.

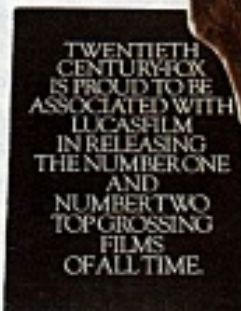
MANDI CONDIE

Nampa, ID

Wow, nice sister! Kenner made the "plush" Chewbacca and a plush R2-D2 with a squeaker inside in 1978 and 1979. Kenner didn't particularly want to make Star Wars plush, and it wasn't until 1983 that it returned with a lineup of Ewoks. Modern-day Hasbro has made small bean-bag type Star Wars Buddies and a small line of plush. And yes, your Chewie originally came with a bandolier.

Scouting for Answers?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may email them to scouting@palzo.com, making sure to also put SCOUTING in the subject line and YOUR HOMETOWN in the email along with your FULL NAME. Letters won't be answered without both. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.



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Your Favorite Star Wars Collectibles Magazine



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Walk on the Wild Side! Henships of Wot! Secrets of Kashyyyk, exciting Gungan Bongo racing fiction.



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STAR WARS INSIDER

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ISSUE #64
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ISSUE #65
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ISSUE #66
Inside Kaniro & Geonosis, history of Star Wars fiction, Imperial Grand Admirals, Inside Effects of Episode I, Aayla Secura Fiction by Michael A. Stackpole, Insider Interview C-3PO.



ISSUE #67
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ISSUE #68
Carrie Fisher, the Art of Star Wars, Gendy Teraszkovsky, Previewation, Incredible Cross-Sections, Famous Posters, Star Wars Tattoos, Clone Wars Fiction by Timothy Zahn (Episode I of II).

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PLEASE PRINT

Something Old, Something New
Anakin's Starfighter is influenced by designs
from past and future Star Wars vehicles.



The Clone Wars

by Andy@Hasbro

The Battles Continue in Your Collection

» The clones are attacking... again. This fall, at a toy store near you, the Clone Wars will be engaged in full force. With three years between Episodes II and III, roughly the

same amount of time as the wars themselves, this is the perfect opportunity to explore the action of the Clone Wars. Picking up where the Battle of Geonosis left off, Hasbro will be highlighting the Clone Wars in its core medium of realistically styled action figures and vehicles.

For the Clone Wars line of toys, Hasbro wants to remain faithful and authentic to the *Star Wars* canon, while bringing something fresh and fun to fans' collections. The galaxy is now at war, so it's only natural that the Jedi will be battle-ready with removable weapons and accessories. In addition to new versions of

Count Dooku is in need of a new bounty hunter. He finds his man in Durge, a mysterious, fearsome warrior with regenerative powers. Durge first made his appearance in Dark Horse comics and will be featured in the upcoming *Clone Wars* animated shorts on Cartoon Network. The design for Durge came directly from the production artists at Lucasfilm, who created the character specifically for his critical role in the Clone Wars. The Hasbro figure design is a faithful recreation of that art, right down to the detail on his armor and his weaponry.

The other main villain we meet in the Clone Wars is Asajj Ventress, a female Jedi who has discovered the power of the dark side. Her design is based on concept pre-production art for Episode II, as her character eventually evolved into that of Count Dooku.

The ARC (Advanced Reconnaissance Commando) trooper, a specially trained and genetically modified form of clone, will be featured as part of Hasbro's basic figure line later this year. Of course, the ARC trooper needs armies of clone troopers to lead into battle, so Hasbro is offering multi-packs of troopers. There will be several different sets of trooper multi-packs, each featuring three limited-articulation clone troopers in various poses and rankings for ultimate army building. For those fans who want maximum poseability,



core heroes like Anakin, Mace Windu, Obi-Wan, and Yoda, less prominent Jedi such as Kit Fisto and Saesee Tiin will also get the Clone Wars figure treatment.

And what's a good war without villains? Since Jango Fett was killed at the end of Episode II,

Something Borrowed

Asajj's weaponry combines the stylistic choices of Darth Maul and Darth Tyrannus into an all-new force to be reckoned with.



Hasbro is introducing a newly sculpted, super-articulated white clone trooper in the basic figure line late in the year.

The Clone Wars action extends to vehicles as well. Hasbro is introducing five new spaceships this fall, including an alternate Jedi starfighter seen in one of the deleted scenes from the Episode II DVD as well as the Geonosian fighter and hailfire droid from the Battle of Geonosis. The Geonosian fighter will feature an exclusive Geonosian pilot figure, available only with his ship. Signature rolling wheels and eighteen firing missiles are featured on the hailfire droid.

The expert mechanic that he is, Anakin transforms a standard-issue starfighter into a tricked-out, souped-up version that is truly ready for battle. True *Star Wars* fans will recognize a bit of Anakin's past as well as foreshadowing to his future, as the ship features design elements of a Podracer as well as a TIE fighter. The vehicle will be showcased in the Clone Wars animated shorts and touches down in stores this October.

Each of these Clone Wars toys is heading to you this fall, with the first of them expected in stores sometime this month and the others to follow throughout the year. 🕒



Something Blue
Hard-to-harm Durge bristles with badass.



Ask Andy

Can you tell me an exact street date of when I can expect the new Clone Wars toys? And why can't I find the new figure I want at my local toy store?

In a movie year, we are able to set a firm street date for sale of new items. In non-movie years, the on-sale date is at the discretion of the retailer. So while we cannot give an exact date of when to expect any specific item on shelves, many items have already started shipping, and fans should expect to see the new Clone Wars toys very soon.

As you may know, once we ship new items to our retail partners, it is up them to ship the new items to their distribution centers, and from there to individual stores. Sometimes this process can happen in a matter of days; other times it may take a few weeks or longer.

An incredible amount of effort and care goes into every item we create, and we want fans to be able to find our toys as soon as they are available.

How does Hasbro select which figures to create next?

With great care and consideration. We have a team of designers and creators that have decades worth of experience working on *Star Wars*. We strive to offer a balance of core and obscure characters year in and year out; we know the

diehard collectors are most interested in getting characters that have never before been recreated in plastic, but there are also new fans that come into the hobby every day that want to be able to find their first Luke or Darth Maul.

We spend a lot of time huddled around a small table in a back room pitching different figure ideas around, each with our personal favorite characters and scenes that we want to capture in a toy. We listen to what fans tell us about who and what they want to see, and usually it fits pretty well with what we are thinking.

One character that has been on our just-missed list for the past few years is an Imperial Dignitary from *Return of the Jedi*. He is one of the few remaining figures from the original Kenner line that has yet to be remade in our new updated line. That is, until now. Coming to stores late this year, we are offering not one but two of the Imperial Dignitaries, which are sure to make many fans (as well as many of our designers) very happy.

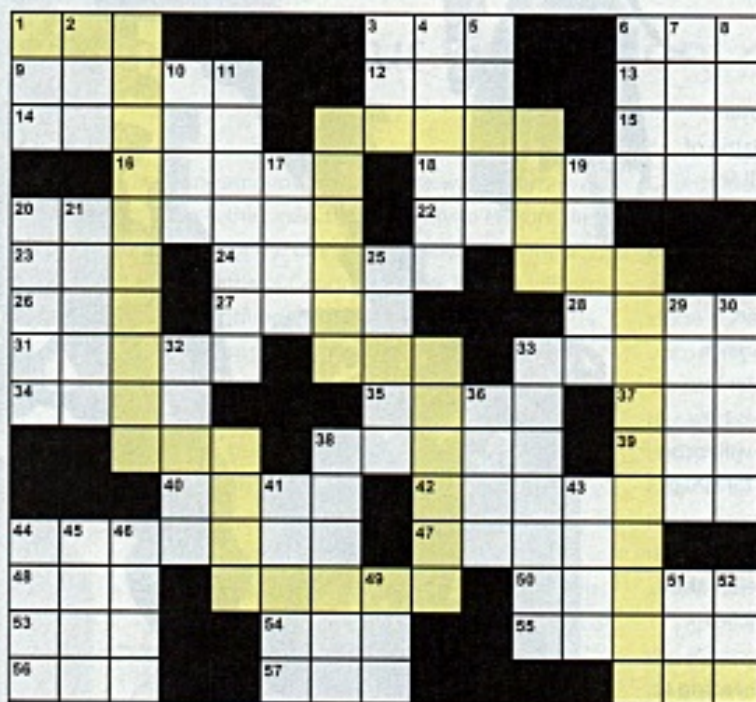
A favorite scene of ours is the Jabba's Palace sequence, in *Return of the Jedi*. We have long wanted to do a new, updated version of Jabba himself and have decided that spring of 2004 is a prime time to do just that. We will have many more details of that figure in future issues of *Insider*, but for now we'll just say that the figure will be large, in charge, and in need of other companions to complete his palace scene.

Fantast-Rogation

by Mike Selinker

ACROSS

- 1 Astrogating the grid and making a fitting number of turns, Han's quote about the Millennium Falcon
- 3 ___ Republic (pre-Empire government)
- 6 Mornings
- 9 Curriculum ___
- 12 King of France
- 13 Hawk-___ (kite-like flier of Coruscant)
- 14 Moral tenet
- 15 The Rise of the Empire, for one
- 16 Droid Adventure author Weiss
- 18 Pedawan, e.g.
- 20 Space probe linked to the "Star Wars" defense program
- 22 ___'s Ridge (site in Tyrant's Test)
- 23 Hero of the Evil Dead films
- 24 Small lakes
- 26 Slalom need
- 27 "Fuzzball," to a Wookiee
- 28 Adegan ___ (fish in *Tales of the Jedi*)
- 31 Plains dwelling
- 33 One who kills time
- 34 Ron Howard film with Matthew McConaughey
- 35 "For Unto Us ___ is Born" (Handel's Messiah section)
- 37 Big container
- 38 ___ nova
- 39 "2 Fast 2 Furious" actress Mendes
- 40 Prince sang on "1993" with an abbreviated title
- 42 Does like Vader, re the Death Star's explosion
- 44 Like the galaxy after the Battle of Endor, mostly
- 47 Ewok-like creature
- 48 Number of Twi'lek head tentacles
- 50 R2-D2 and Watto Sipper ___ Set
- 53 Computers like in the Spielberg film
- 54 Wilford Brimley's hermit in *Battle for Endor*
- 55 Opera heroine
- 56 Explosive stuff
- 57 Empire's ___ (Dark Horse)



DOWN

- 1 "___ got a bad feeling about this..."
- 2 ___ for tat
- 3 InterGalactic ___ (Darth Maul, Saboteur miner)
- 4 Yavin and Endor, for the Empire
- 5 Phantom Menace comes with 2
- 6 ___ Quiller (Wild Karkade crewman, sometimes)
- 7 She hunted, then wed, Luke
- 8 ___ Home (*The Courtship of Princess Leia* transport)
- 10 Gets sick
- 11 Solid black Super Star Destroyer in Dark Empire
- 17 Chemical suffix
- 19 Made public, in an underhanded way
- 20 Social class of India
- 21 Word in "FAQ"
- 25 7 Faces of ___ (film in which Tony Randall played 7 roles)
- 29 "Didn't we just ___ this party?" (film)
- 30 Mexican girls, in abbreviations
- 32 Ignore an attack, in the *Star Wars* Trading Card Game
- 33 Suffering a broken arm, maybe
- 36 ___ buco (veal dish)
- 38 Ancient UK resident
- 41 Part of a film script
- 43 Sax featured in the "Cantina" music
- 44 Imperial Walker's designation
- 45 Jecen or Jaina Solo, e.g.
- 46 Avan ___ (Jedi Master in *The Krytos Trap*)
- 49 "This ___ better work" (Grand Moff Tarkin, to Darth Vader)
- 51 College sports org. that includes Duke and North Carolina
- 52 "That ___ too close!" (Calrissian)



MR. BO JANGO

Answers

to this puzzle appear on page 78 of this issue.

and Lucasfilm's releasing the short "R2-D2: Beneath the Dome" on DVD, I think it's a sure bet that we'll see the series at a video store. Well, I can hope, right?

Furthermore I'd love to see classic trilogy characters in the style of the Clone Wars shorts as well as more of those actually in it. Frankly, this interview along with the awesome tattoo article has narrowed down my search for the perfect Star Wars tattoo.

I want one inspired by the cartoon series. I think the pencilized look of it is very cool. So look forward to my future Star Wars tattoo submission.

CHRISTIAN BECERRA
Sylmar, CA

We hope this issue's tour of the Clone Wars studios fits the bill and provides more tattoo inspiration. Be sure to send us a photo of the results!



Arts & Crafts Day

All we can say to the following letters is, "Impressive. Most Impressive." Keep them coming!

To show my dedication to Star Wars, I usually try to tie it in with whatever it is I'm doing. The first picture is of my high-school letterman jacket, which has Yoda holding a saxophone. The second is of one of my favorite pieces in my Star Wars collection; it's a project I built in my physics class, where we had to build a structure out of toothpicks. Of course, I had to throw in a battle droid, which is also made completely out of toothpicks (including the blaster). The battle droid itself took me a week to build, but I love it and thought you might enjoy seeing it.

Michael Martinez
El Paso, TX

I was at Star Wars Weekends at Disney World, and I wanted to show you a picture of me with my favorite character, Boba Fett. (Well, he's one of my favorites.)

In your last issue (#68), you wanted to see any Star Wars creations that the fans have made. If you look closely at my wrist, you can see my Star Wars charm bracelet. I made it with the charms I took off my book-marks. I'm sorry it's not the best picture, but I thought I'd try to kill two mynocks with one blaster bolt.

Trisha Zinowicz
Addison, IL

I do beadwork as a hobby and wanted to make something unique for my husband for Valentine's Day. Since we are both Star Wars fans, I figured, "What could be more appropriate?" I thought I'd share it with y'all, since I'm pretty proud of the results.

Lisa Kay Tate
Anthony, NM



Jedi Wedding Party

I thought I would share one of our wedding photos with you. Both my wife and I are huge fans, and we felt that we needed to incorporate Star Wars into our wonderful day.

JOE FULTON
Washington, PA

Tip for a happy marriage: Trade those lightsabers in for some Nerf bats after the honeymoon.

Return to Naboo

I wanted to share this picture of the Plaza de Espana in Seville, Spain. The Star Wars films are made in so many beautiful locations—from the redwood forests of California to the lakesides of Italy. I was born in Spain, but my parents moved back to the United States when I was only two years old. I always wanted to see where my father and I were



born, so I recently took a trip. I was so happy to discover that the Plaza had doubled as Naboo in *Attack of the Clones*. The DVD release has allowed my husband John, son Nicholas, and I to visit both Naboo and Spain all over again! Thanks for the great coverage of *Star Wars* and for creating a space for fans to interact.

MARY JO TENUTO

Gurnee, IL

While we love seeing your vacation photos of famous *Star Wars* locations, we're curious how many of you have found other places—never used by the filmmakers—that remind you of the *GFFA*. Been to a swamp that looks like



Dagobah? How about a forest like Endor or a canyon reminiscent of Geonosis? No fair snapping the ocean and sending us a postcard from Kamino!

If the Shoe Fits...

I was reading *Star Wars Insider* #67 last night and noticed that on page 28 under Freeze Frame Fun, #64 Running Gag you ask

wards, and pauses later I was convinced I found it. The real kick in the pants is that I don't believe that the shoe was "hidden in the background," but actually takes up most of the screen.

Just after Lando tells Wedge to look out for "three from above," follow Wedge as he targets the TIE interceptor. A blockade runner and transport will

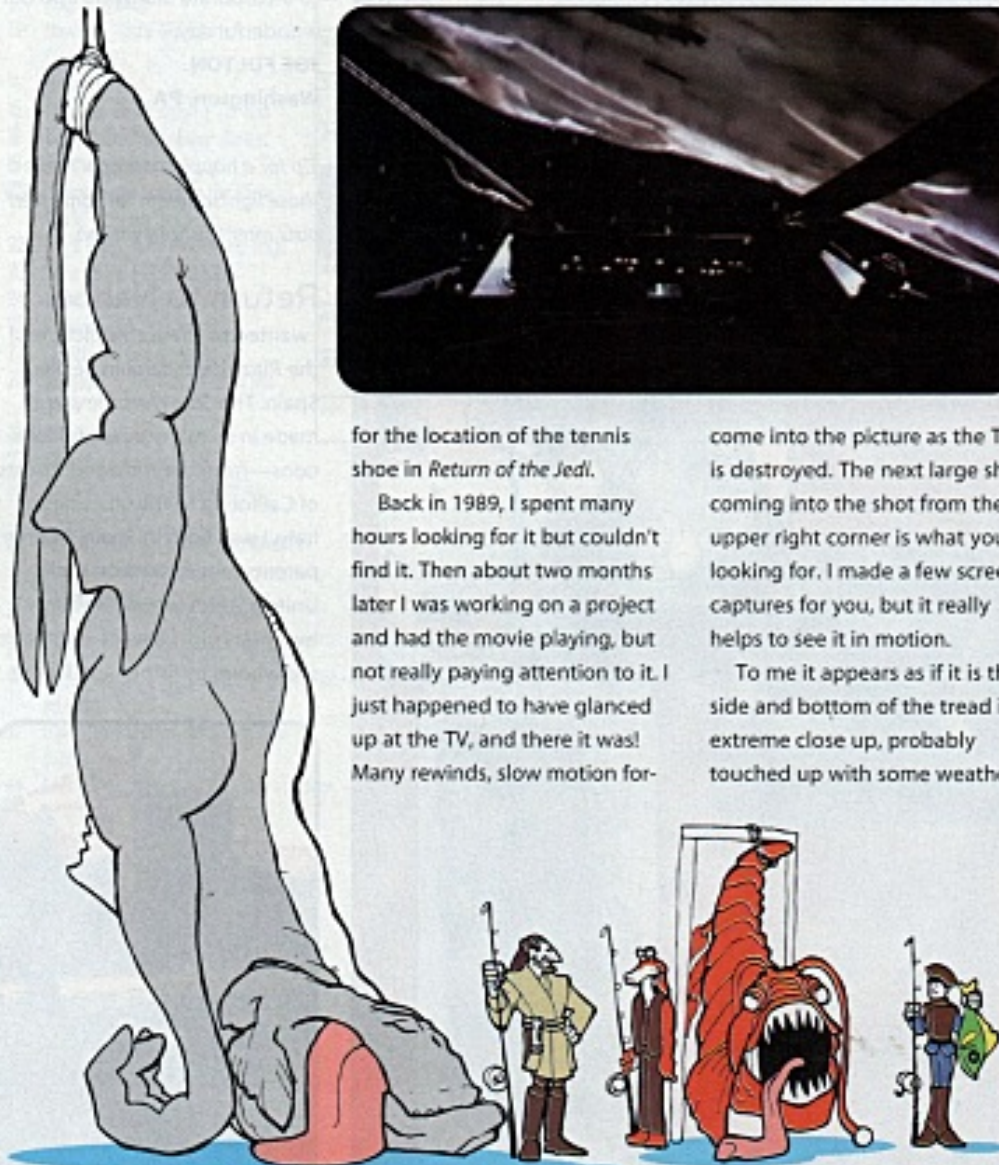


for the location of the tennis shoe in *Return of the Jedi*.

Back in 1989, I spent many hours looking for it but couldn't find it. Then about two months later I was working on a project and had the movie playing, but not really paying attention to it. I just happened to have glanced up at the TV, and there it was! Many rewinds, slow motion for-

come into the picture as the TIE is destroyed. The next large ship coming into the shot from the upper right corner is what you're looking for. I made a few screen captures for you, but it really helps to see it in motion.

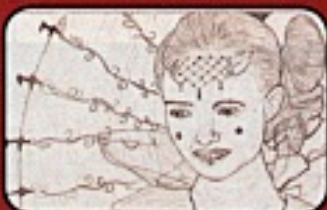
To me it appears as if it is the side and bottom of the tread in extreme close up, probably touched up with some weather-



READER ARTWORK



Tammy Baxter, Age 19
Lewistown, PA



Megan Stewart, Age 14
Pittsburgh, PA



Reed Cavanah, Age 15
Nashville, TN



Arthur Erberber, Age 28
Queens, New York



Ashley Beery, Age 18
Richwood, OH



Chad Frisbie, Age 18
Pittsburgh, PA



Stacie Ragan, Age 18
Pittsburgh, PA



Samuel Brody-Boyd, Age 10
Williamsburg, VA



Samantha Porter, Age 15
St. Louis Park, MN



Shawn A. Eisler, Age 27
Butler, PA



Jack Wells, Age 9
Akron, OH



ing effects to help it blend in. Well, that's my theory anyway. If someone could confirm it officially, that would make my day.

DENNIS HEINZEROTH
Ebensburg, PA

We can't get anyone to confirm the shoe, but we can't get anyone to deny it, either. Where's Cinderella when you really need her?



Where's the Jetpack?

My best friend, Mason Gordon, invented a new sport called SlamBall, which is essentially the

game of basketball combined with full-contact elements of ice hockey and football. It's played on a special spring-loaded court with eight trampolines built into the floor. It's considered the world's first team extreme sport. SlamBall games will air on TNN on Monday nights starting in August.

Mason was inspired to create SlamBall by his lifelong love affair with everything *Star Wars* and his obsessive desire to fly around like Boba Fett with a jet pack on his back. One day Mason imagined playing basketball as Boba Fett, a random thought that sparked the mental process leading to the development of this game.

I've attached a photo I took of Mason on the SlamBall court at Universal City in Hollywood flashing his prized Boba Fett tattoo—his Dad thinks it's a mailbox. Mason's team is called the Diablos and is coached by former NBA star Joe "Jellybean" Bryant (Kobe's Dad).

Mason is a regular reader of *Star Wars Insider*, and he would just die of happiness if you would publish this photo of him and his Fett tatt in your "Rebel Rumblings" column.

SUSAN YANNETTI
Van Nuys, CA

Answers to page 76 puzzle

Move Over



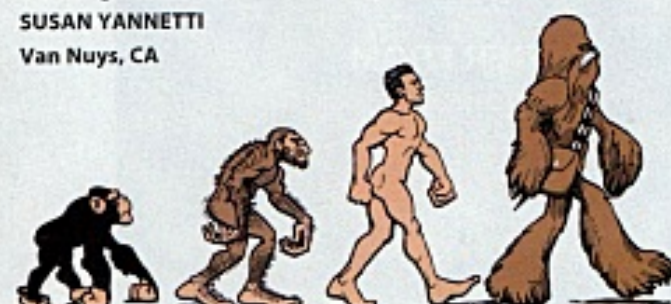
We hope this letter only stuns Mason rather than kills him, because we look forward to his laying down some bounty-hunter smack on the other teams.

Is That Your Final Answer?

I went to MGM studios on the first *Star Wars* weekend, and I attended the "Who Wants To Be a Millionaire—Play It!—*Star Wars* Edition."

One question I couldn't answer was, "Who are C-3PO and R2-D2 usually compared to?" I used the "50:50" when I should have used "ask the audience." When I used the 50:50, the computer left Laurel and Hardy as one answer and Sonny and Cher as the other. I said "Sonny and Cher" but never said "final answer." The crowd went "awww," because they knew that was wrong (I wasn't around during the era of Laurel and Hardy), so I hurried up and changed my answer to Laurel and Hardy (the crowd was allowed to say "aww" up to the 1,000-point mark; after that they had to be quiet). All the other questions I knew because they were all related to the *Star Wars* movies and books. Even the million-point question was easy: "What system did the Rebel fleet mass at before attacking the second Death Star?" Duh! Sullust!

I won a Disney cruise for four, an *Insider* subscription, a Millionaire leather jacket, medallion, shirt, hat, pins, and *Star Wars* toys. I am the only person to have won a million points with two lifelines left. I



THE Tao OF STAR WARS



BY JOHN M. PORTER, M.D.

The "Star Wars" saga contains, for many, a philosophical basis. "The Tao of Star Wars" uses the characters and storylines from the Star Wars saga to explain the basic tenets of Taoism. Although some of these concepts are relatively familiar, such as acceptance, patience and simplicity, their nuances as they apply to Taoism are invigorated utilizing the "Star Wars" characters and storylines from the Star Wars saga. In fact, there is an entire chapter devoted to Yoda, as the Sage Master. Other tenets, such as wu wei, yin-yang and p'u, may be completely foreign to the western mind and deep philosophical explanations are not practical for application to daily living. Since following the Tao is walking a living path in harmony with the way the world is, sensible definitions are needed. These Taoist concepts have life breathed into them by the "Star Wars" themes. This will allow the reader to apply these concepts to one's life as the essence of the Tao is to experience life in the present moment.

About the Author: Dr. John Porter is a Professor of Clinical Surgery at the University of Arizona and the Chief of Trauma at the University Medical Center. He is a shodan in Aikido and has been studying Taoism for 10 years. And of course he is an avid Star Wars fan.

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just thought all my other fellow fans might want to know about my win at Star Wars Weekends. Keep up the good work, Insider!

RYAN UNDERWOOD
DeBary, Florida

Congratulations on the win, Ryan. We hope you've done penance for your early mistake by taking in a Laurel and Hardy film festival.

Carrie-ing On

Thank you so much for finally doing an interview with the one Star Wars actor that had my name! I have taken a vicarious thrill for 26 years out of the fact that Carrie Fisher was in some of my favorite films of all time, because there don't seem to be many of "us" out there in the world. I've had people ask me how to spell my name, and they say, "Like the movie?" And I hated that movie! I should have said, "Yeah, like the one who did Star Wars!" That would get double-takes.

It's fascinating the way Carrie Fisher speaks, the way she weaves words together. Makes me want to go out and get her books now. Barring that, I devoured the article with great interest, as it reminded me of some of the ways she has been a role model for me because of her role in Star Wars. She played a strong woman who was able to take care of herself, yet she remained an attractive princess inside, as Han Solo found out. May I also turn out to be a kind of warrior princess, and may I one day be attracted to a "nice man" like Leia was. A girl can hope, can't she?

CARRIE ROSTOLLAN
Warren, MI

We're sure there's a scoundrel out there for every Carrie, even if you think you prefer nice men.

Using the Force for Good

A couple of weeks ago I got called in to pick up a special order at my local guitar shop. When I got there I found out only half my order was in because an item was discontinued. After some debate we found a replacement item. While checking out, there was a problem because I had already paid for the item and the replacement was more expensive. The salesperson took me to his manager, who reviewed the sale for a moment and said, "The items are the same price, right?" The guy started to say they weren't when the manager waved his hand in front of the salesperson and asked the same question; again the guy started to say they weren't the same price, and the manager waved his hand again with the same question. The salesperson then said the two items were the same price, and I got the more expensive item at no extra charge. The three of us then got into a nice discussion about *Attack of the Clones* and Episode III, and I was able to pass on some news I had read about in *Insider*. It was nice experience and just goes to prove that the Force does exist.

JON STAFY
Norristown PA

We admire the wise Jedi manager, but next time we'll expect you to use your own Force powers and tell them both, "You will subscribe to Star Wars Insider." ☺



STAR WARS

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**Guess
Who's
Coming to
Town?**



Hasbro, Lucasfilm Ltd., and the Official Star Wars Fan Club

are delighted to present the second in a series of *Star Wars* Holiday Edition commemorative figures. Inspired by the artwork of renowned concept artist Ralph McQuarrie, this specially designed figure captures the vision of McQuarrie's art in collectible 3-3/4" action figure scale. Dressed as Santa, Yoda comes with a display base and a full-sized holiday greeting card featuring McQuarrie's artwork.

Members of the Official *Star Wars* Fan Club can visit starwars.paizo.com and sign up for a Lightspeed Pass that shoots them to the front of the line when this limited-edition figure goes on sale. Remember, last year's edition sold out quickly at retail. In September, we'll offer the figure to members of the Official Fan Club with Lightspeed Passes first, then to other Fan Club members and members of Hyperspace at starwars.com. In October, if any figures are still available, we'll extend the offer to non-members.

The *Star Wars* Holiday Edition Yoda offer is limited to three per person, so go to starwars.paizo.com to get your Lightspeed Pass today.

Answers to Your Star Wars Questions

with Pablo Hidalgo, Internet Content Provider for starwars.com

Was there a deleted scene in *Attack of the Clones* of Count Dooku using two lightsabers? If so, why wasn't it included on the DVD?

There was no such "scene," at least not by the definition of a scene that Lucasfilm uses when putting together the value-added material on a DVD. A scene is usually self-contained and denoted in the script by a number. The deleted scenes on the Episode III DVD are Padmé Addresses the Senate (scene number 6), Jedi Temple Analysis Room (scene 43), Padmé's Parent's House (scenes 55-58), Padmé's Bedroom (scene 60), Jedi Landing Platform (originally scene 51 in the shooting script), Dooku Interrogates Padmé (scene 146), Anakin and Padmé on Trial (scene 150), and an extended version of scene 53, Arrival on Naboo.

The lightsaber duel between Yoda and Dooku occurs in scene 170. During filming, no one had any solid ideas of how exactly Yoda would fight Dooku—it was a big gamble on George Lucas' part. A gamble that, judging by the resounding cheers of film audiences, paid off. But during shooting, Lucas shot a variety of angles and ideas to cover his bases, including a scripted sequence that had Dooku holding Yoda off with two lightsabers. Filmmakers



often say you never know what you've captured until you sit down and edit it. Shooting Dooku with two lightsabers was a form of "insurance," just in case that was needed for the duel.

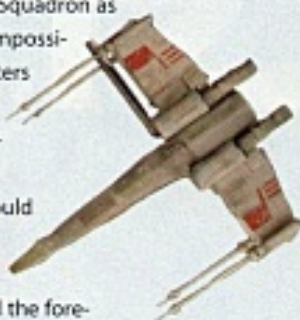
Scene 170 wasn't extended on the DVD because, in the filmmakers' opinion, the duel didn't need it. The finished fight between Dooku and Yoda was meticulously blocked and edited in postproduction, first by the animatics team and then by Industrial Light & Magic. This process broke down the action to the second so the animators knew exactly what to focus on, and it was decided early on to discard the Florentine swordsmanship. Adding it back into the fight for the DVD would require a change to the choreography as well as new effects work, something for which there just wasn't time.

Set photography of Dooku with both weapons exists, complete with lightsaber effects added in, simply because it's a cool image. If you watch the "From Puppets to Pixels" documentary on the DVD, you can also see the crew shooting that sequence.

In the novelization of *Star Wars*, Luke and his fellow starfighter pilots are called Blue Squadron. Why was this changed to Red Squadron?

In the finished film, you'll notice the Red Squadron X-wings have red markings while the Gold Squadron Y-wings have gold mark-

ings. If the X-wings had remained Blue Squadron as originally written, it would have been impossible at the time to decorate the starfighters with the appropriate colors. The limitations of optical compositing in the mid-1970s meant that no model or subject photographed in front of bluescreen could have any blue on it. Otherwise, those blue areas would appear transparent and show the background plate behind the foreground element. This is why in some shots of the original trilogy R2-D2 has black panels instead of blue when in space. Nowadays, digital compositing allows for a wider range of blues to be photographed against bluescreen, and also allows for green-screen use that preserves all the blue shades intact.



Why didn't the Republic gunship chasing Count Dooku use its front laser cannons to shoot him down, since it was out of rockets?

As a ground support craft, most of the weapons aboard a Republic LAAT gunship are for air-to-ground use. This includes its forward cannons that naturally pivot low and are meant to fire at ground-based targets, and the articulated spheroid cannons. Its rockets are both air-to-surface (as experienced by the hailfire droids) and air-to-air (as witnessed by the attacks on the core ships). Sure, clones can think more independently than droids, but in this case, the pilot was operating the LAAT by the manual. To properly target the speeder, it would have had to increase altitude, making it a more visible target.

Just after the Ewoks begin to bow to C-3PO in *Return of the Jedi*, he translates something that he believes means "hello." In the next shot it shows two Ewoks. Are my ears deceived, or does the Ewok on the left say, "That guy's wise"?

Those are your ears playing tricks on you. While some Ewokese words find their origins in terrestrial tongues, you're more likely to run across an out-of-context Tibetan word or two than an English proclamation regarding Threepio's wisdom. Other fans swear they hear the next Ewok say "more than I am short," but again, it's just from picking up unintended patterns.



Exactly how old is Darth Vader in *Return of the Jedi*? By my calculations, he's only about 45 or 46. Is that right? He looks a lot older than that when his mask is removed. Why is that? Did the dark side devour him or something?

Given that he's nine years old in *The Phantom Menace* and freshly turned 20 in *Attack of the Clones*, Anakin's age is about 45 years old. We can't get too



exact, because we don't know exactly where in the calendar year are Anakin's birthday and the day of his death. You're right; he does look like hell when Luke removes his mask. But considering what Anakin's in for in Episode III, it's a wonder he looks even that good.

Does *Return of the Jedi* take place only four years after *A New Hope* or six? I always thought three years went by between each movie in the first trilogy.

It was three long years for fans to wait between the 1980 release of *The Empire Strikes Back* and the 1983 release of *Jedi*, but the characters in the universe didn't have to wait as long. Current timelines place the events of *Return of the Jedi* during year four after the Battle of Yavin. Exactly how much time transpires between the *Falcon's* departure from the medical frigate to Vader's arrival aboard the second Death Star has yet to be revealed. The *Return of the Jedi* novelization states that Han spent "six of this desert planet's months" in carbon-freeze, but no source has ever established how long a month is on Tatooine.



How did Boba Fett and Darth Vader get to Cloud City before Han Solo and the others? Did they find short cuts or something?

Since the hyperdrive on the *Millennium Falcon* wasn't fully functional, Han had to coax his beloved freighter from the Anoat system to Bespin at a dreadfully slow speed. Boba Fett spotted them making their departure. The crafty bounty hunter figured that since the *Falcon* wasn't on the other side of the galaxy by now, its hyperdrive must have been faulty. Armed with that supposition, he was able to calculate their likely destination: Bespin.

Slave I had no engine problem, so Fett was able to make the short jump to Bespin, case the planet, inform Vader, await the Dark Lord's arrival, and plan his trap with time to spare.



In *Return of the Jedi*, why is there no reaction from Leia that Darth Vader is her father? She seemed to be more concerned about Luke leaving. How did she feel about the fact that the man that tortured her and blew up her home planet is her father?

Leia's a tough nut to crack. You saw how she took the annihilation of her planet standing up. The style of the original tri-

logy is meant to mimic the serials of old, where characters didn't waste too much screen time blubbering hysterically about the tragedies that befall them. It's that kind of breeziness that makes these films off-putting to the uninitiated, but we *Star Wars* fans know better.

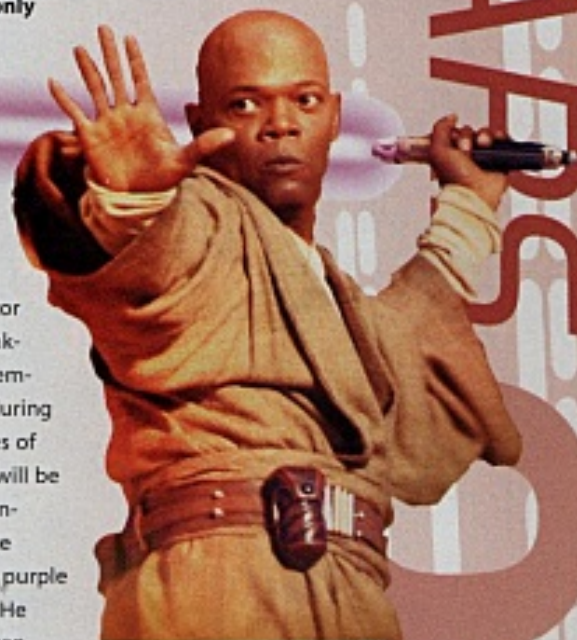
Furthermore, much of Leia's stability comes from the fact that, at the time, she has a real image of her father. It's Bail Organa. Sure, she realizes the truth that Luke has told her, but the reality of Bail Organa raising her is impossible for her to shake. Luke had no such reality to cling to. He had fanciful notions of his father either being a navigator on a spice freighter, or a Jedi friend to Obi-Wan. Vader's revelation hit him much harder.

I recommend you pick up *The Truce at Bakura* by Kathy Tyers and *Tatooine Ghost* by Troy Denning. Together, these two books examine Leia's coming to terms with her heritage. It wasn't an easy path. She had to understand and forgive her biological father before she could ever feel comfortable embracing her Jedi roots and raising children of her own.

I understand that Jedi and Sith alike must build their own lightsabers, and Jedi use green and blue crystals for their lightsabers while the Sith use red crystals. Why does Master Mace Windu have the only purple lightsaber?

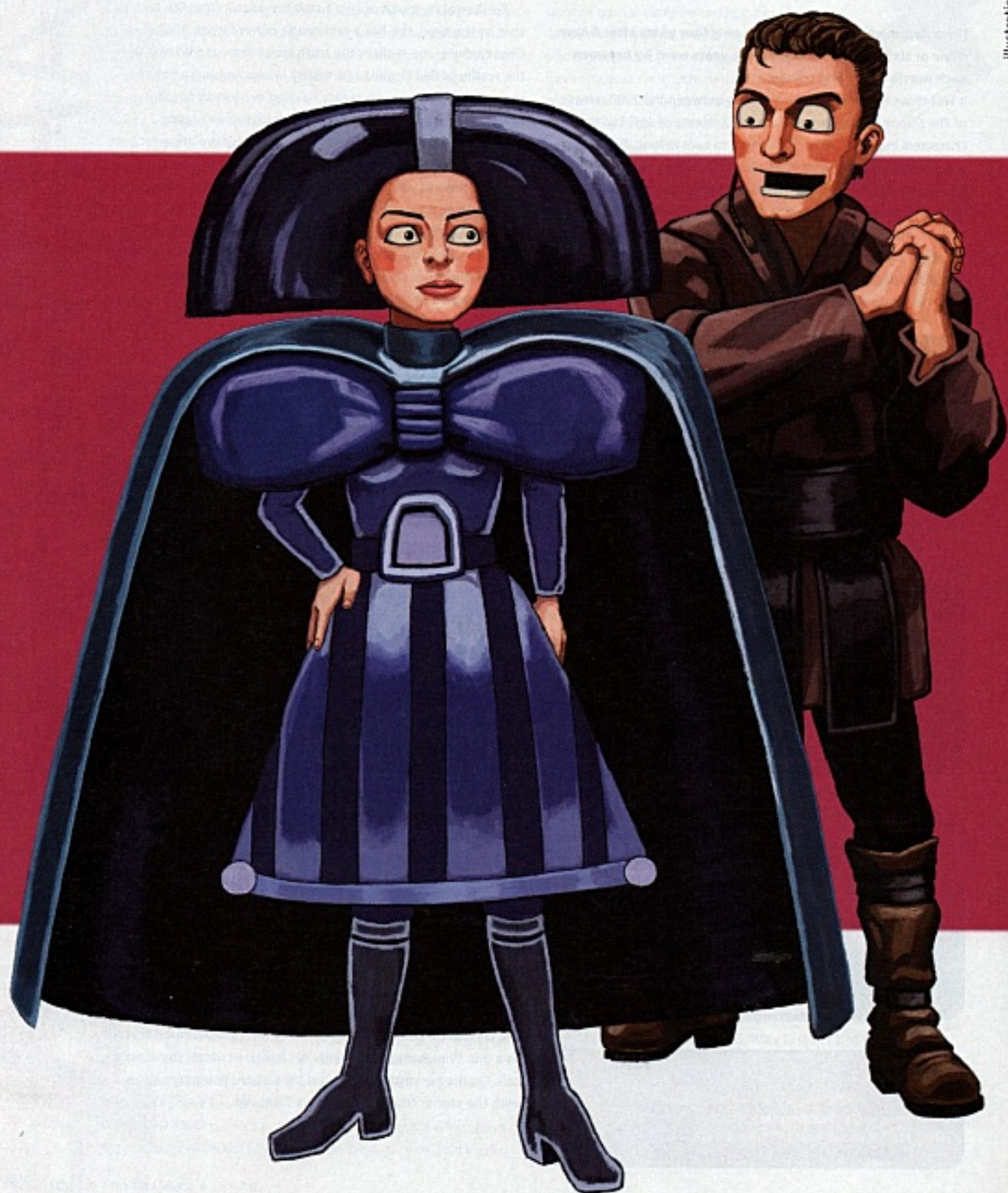
"I am the only person in the entire universe that has a purple lightsaber," grinned actor Samuel L. Jackson, speaking on video to the assembled audience of fans during the opening ceremonies of Celebration II. "People will be trying for years—for centuries—to figure out the deeper meaning of the purple light, but only I know." He went on to joke that even George Lucas doesn't know its significance. Jackson specifically requested the purple blade, and Lucas granted the favor, breaking away from his usual blue and green hues.

In the *Star Wars* universe, one possible reason has been offered up in the pages of *Star Wars Tales* #13, from Dark Horse Comics. A young Mace Windu meets the rocky natives of the planet Huirikane during his first solo mission. He learns an important lesson in responsibility, and as a show of gratitude, the crystalline beings offered some of their purple-hued crystals as a gift. Windu may have made his lightsaber from these crystals. Or, the entire thing may just be a myth. You never know with the stories found in *Star Wars Tales*. ☺



Questions?

Do you have a *Star Wars* trivia question that you can't find the answer to? E-mail it to us at QandA@palms.com or send it to: STAR WARS INSIDER, 3245 146th Place SE, Suite 110, Bellevue, WA 98007. ATTN: Q&A.



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